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A Performance Guide and an Examination of Selected Saxophone Works by Stacy Garrop

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A PERFORMANCE GUIDE AND AN EXAMINATION OF SELECTED SAXOPHONE WORKS BY STACY GARROP

by

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DEDICATION

This dissertation is dedicated to my parents, Chien-Hui Tu and Ching-Hua Huang, and my sister and brother, Pei-Hsuan Tu and Wei-Sheng Tu, for their love and support.

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To my parents, sister, and brother for your love and support during the years I have pursued my degrees in the States. To each of my family members for your encouragement.

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ABSTRACT

In the past decade, there have been numerous new works written for the saxophone in a variety of styles, including pieces that utilize avant-garde and other contemporary techniques as well as traditionally tonal melodic and harmonic structures. This document explores five saxophone works composed by American composer Stacy Garrop and provides a brief analysis of Garrop's compositional style. It examines how Garrop tells stories by using her own unique compositional style to make a connection with her audience and performers. Furthermore, this document includes a performance guide to help the saxophonist understand and master the techniques required to successfully perform the pieces.

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INTRODUCTION

In the 150 years since the invention of the saxophone, the literature has become increasingly diverse in its technical demands as well as in its musical styles. Many contemporary techniques, including altissimo, slap-tongue, flutter tongue, circular breathing, sub-tone, multiphonics, growling, and glissando, are more fully explored in recent literature compared to the early repertoire for the instrument. As more saxophone works contain these extended techniques, the expectations for the modern saxophonist have correspondingly increased. Although most of Garrop's saxophone works use several extended techniques, which can be difficult for the more traditional ear to accept, her music appeals to both the performers and the audience due to the vivid changing colors and the gorgeous sonorities shared by the saxophone and the piano or orchestra. This paper will provide a performance guide and an analysis of five of Stacy Garrop's saxophone works and will focus on the modern techniques she uses in addition to the musical and extra-musical ideas she intends to convey.

Garrop earned degrees in composition from the University of Michigan (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (D.M.). She is currently a freelance composer and relies solely on commissions for income.[1]

[1] Stacy, Garrop, "About," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/About/Biography/ (accessed November 18, 2017).

Chapter 1 contains a literature review, and chapter 2 includes a biography of the composer. Chapters 3 through 7 will present the analysis as well as a performance guide of the following five works: *Fragmented Spirit* (alto saxophone and piano); *Tantrum* (alto saxophone and piano); *Wrath* (tenor saxophone and piano); *Pieces of Sanity* (alto saxophone and piano); and *Quicksilver* (alto saxophone and wind ensemble).

Garrop's music combines many modern techniques with an attractive musical language. In addition, Garrop uses extra-musical ideas that helps the audience relate to the music on a more personal level. *Tantrum*, *Wrath, Pieces of Sanity*, and *Fragmented Spirit* focus on the feelings and emotions of humans. *Wrath* and *Tantrum* focus on similar emotions, yet Garrop associates *Tantrum* with the emotions of an infant and *Wrath* with the emotions of a teenager. While *Tantrum*, *Wrath*, *Fragmented Spirit*, and *Pieces of Sanity* emphasize the realistic portrayals of human emotions, *Quicksilver* attaches these human emotions to mythological creatures. *Quicksilver* is based on Mercury, the god from Roman mythology. Thus, across the complete body of her saxophone pieces, Garrop utilizes varied sources for her musical ideas, ranging from a sense of reality based on human emotions to the utter fantasy associated with characters of Roman mythology.

CHAPTER 1

LITERATURE REVIEW

There is no existing dissertation that focuses on Stacy Garrop's saxophone works. The only literature on her work specifically is "An Analysis of Stacy Garrop's Sonnet Settings for Treble Choir and Piano," which Kathryn A. Feetham wrote in 2010. Feetham examines the relationship between the music and the texts as well as standard musical elements, such as form, rhythm, texture, harmony, and register, in two of Stacy Garrop's choral pieces, "Pity Me Not" and "Thou Famished Grave."[2]

Feetham's thesis is detailed in its analysis as both choral pieces are very short, yet her method is not the traditional theoretical analysis that includes analyzing a chord vertically and placing a roman numeral under it. Instead, Feetham utilizes the method developed by James Tenny, which involves creating a line graph that shows the relationship between the melodies, harmonies, dynamics, loudness, or chord density. According to his method, the musical elements that must be considered during analysis are "pitch, loudness, timbre, duration, temporal density, vertical density and time envelope," and the relationship between these elements can be shown in line graphs.[3] The

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[2] Kathryn. A. Feetham, "An Analysis of Stacy Garrop's Sonnet Settings for Treble Choir and Piano" (M.M thesis, San Jose State University, 2010), 1-3.

[3] Ibid., 2.

other important elements that Feetham analyzes the two sonnets through in the thesis are their accents, forms, emotions, rhymes, and imagery.

This paper will analyze the five selected saxophone pieces by discussing and comparing the forms, rhythms, tempi, intervals, tonality, sonority, and musical figures based on a more traditional approach to theoretical analysis.

CHAPTER 2

BIOGRAPHY OF STACY GARROP

Stacy Garrop was born in California and began piano lessons at the age of five. When she started high school, she joined the marching band and chose to be a banner holder. However, she soon realized that she did not like being a banner holder and ultimately decided to play the saxophone. Throughout high school, she not only played the saxophone but also sang in the choir. Garrop credits her marching band director, who also taught one of the theory classes at the school, as the main influence behind her change in musical direction from playing and singing to composing. One of the assignments from that theory class was to write a short piece: "If he (the marching band director) hadn't said that, I would not be a composer."[4] Because of that assignment, Garrop quickly developed a love for composing. As a result, a friend of the family put her in contact with a composer, H. David Hogan, who offered to teach her private composition lessons. After only six months of private lessons, she decided to pursue her degree in composition.

Garrop earned her bachelor's degree in composition from the University of Michigan. She chose the University of Michigan over a conservatory experience because she would have the opportunity to take a variety of classes outside of music.

[4] Interview with Garrop, (May 15th 2018).

Additionally, she wanted to work with performers, so she could hear her pieces performed and have the chance to experiment with instrumentation. After graduating from the University of Michigan, Garrop enrolled at the University of Chicago to pursue a master's degree in music composition. However, University of Chicago is a research-oriented school where she could not easily find musicians to work with as she had done before. She states, "It was great in terms of the academic classes were really challenging, but I missed the performers."[5] Because of that, she ultimately chose Indiana University for her doctoral degree where she could more easily work with musicians. Working directly with musicians is extremely important to Garrop, because she can understand how to write for the instrument and how to better express the beauty of various sound combinations.

Stacy Garrop's music includes a variety of colors, techniques, and styles, and she obtains many of her musical ideas from other composers depending on the instrumentation for which she is writing. For instance, if she plans to write a piece for saxophone, she usually listens to a variety of saxophone works by other composers, such as William Albright, Ida Gotkovsky, or Paul Creston.[6] By listening to the works of other composers, she gets a sense of how they used the instrument and what attractive sounds she might use.

What Garrop finds most significant is the idea of telling a story rather than composing in a particular musical genre. Another vital element of her music is the formal structure. Shostakovich was a major influence in her early compositions, because he

[5] Interview with Garrop, (May 15th 2018).

[6] Ibid.

knew how to create a large formal structure that crosses the entirety of the piece and spans multiple movements: "So, what is the structure of the piece, and where is the tension and relaxation? How do I move the music to get it more intense and how do I make it relax? I think that's why I was really drawn to Shostakovich."[7] The third movement of *Pieces of Sanity*, "Euphoria," is an example of how Garrop creates different emotions to release the intensity of the previous movements in order to produce a shape that spans the entire piece.

Garrop also composes for other instruments and various ensembles, including string quartet, orchestra, wind ensemble, and chorus among others. When composing, she will study the existing repertoire for the same instrumentation so she can get a sense of the sonorities and unique techniques that could be used in her composition.

Stacy Garrop taught composition full-time at the Chicago College of Performing Arts at Roosevelt University from 2000 to 2016. She is currently a freelance composer and works solely on commissions. She has also received numerous important awards and grants including the Barlow Prize, three Barlow Endowment commissions, the Detroit Symphony Orchestra's Elaine Lebenbom Memorial Award, the Pittsburgh New Music Ensemble's Harvey Gaul Composition Competition, the Boston Choral Ensemble Competition Contest, the Utah Arts Festival Composition Competition, the Raymond and Beverly Sackler Music Competitions Prize, a Fromm Music Foundation Grant, and the Sorel Medallion Choral Composition Competition.[8]

[7] Interview with Garrop, (May 15th 2018).

[8] Stacy, Garrop, "About," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/About/Biography/ (accessed June 06, 2017).

CHAPTER 3

FRAGMENTED SPIRIT

Fragmented Spirit is Stacy Garrop's first composition for the saxophone. This piece, which lasts approximately eight (8) minutes, was written in 1998 for Steven Stusek, who teaches saxophone at the University of North Carolina - Greensboro. A professional recording by the HD Duo, consisting of Michael Duke, saxophone, and David Howie, piano, can be found on iTunes. *Fragmented Spirit* is published by the Theodore Presser Company.[9]

BACKGROUND

The program note that Garrop wrote for the piece is as follows:

> "fragmented
> i feel
> so
> fragmented
> i
> am
> small bits
> scattered over cement
> glittering specks, dark lines
> i don't know
> how
> to reassemble my self
>
> fragmented
> i sound
> listen

[9] Stacy, Garrop, "Instrumental," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/Instrumental/saxophone/ (accessed June 12, 2018).

open my jaw
i gurgle, cough, gasp
a silent, violent scream
my throat cannot
recall
its primary function

a spirit in pieces
you see it
strewn everywhere as if on parade
you have power
you can stomp on it
smash it
or you can collect the bits
and teach my hands
how
to reshape my tattered spirit
into vibrance."[10]

According to the author's interview with Garrop, the music was composed before the poem. In fact, the poem has no real connection with the music. When she was composing *Fragmented Spirit*, Garrop still had about a year and a half to go before finishing her doctoral degree, and the poem describes her feelings of uncertainty regarding her future career and what she might do after graduating.[11]

Interestingly, when she was composing this piece, Garrop was required to participate in her own recital as part of the doctoral degree program in music composition at the University of Indiana. Because of that, she wrote the piano part based on her technical abilities as a pianist. Therefore, she did not write considerably challenging techniques and rhythms in the piano part.[12]

The opening melodic lines and the rubato effect easily create the image of a person who feels depressed. If one looks at and listens to the initial chord progression,

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[10] Stacy, Garrop, "Instrumental," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/Instrumental/saxophone/ (accessed May 01, 2018).

[11] Interview with Garrop, (May 15th 2018).

[12] Ibid.

one can clearly see the arch-like shape of the sonorities and chord structure. Briefly speaking, the phrase starts quietly and crescendos to a louder dynamic level before returning to the soft dynamic again. Garrop additionally utilizes a variety of crescendos and decrescendos to allow for a wave-like sensation. Essentially, this effect and the chord structure takes the idea from the song "My Heart Will Go On*"* as sung by Celine Dion for the movie *Titanic*. During the time Garrop was composing this piece, she watched *Titanic,* and the opening compositional idea came from this association. Although it is not the exact chord progression, *Fragmented Spirit* uses the same idea of starting with something that departs and then returns, like ocean waves.[13]

PERFORMANCE GIUDE AND EXAMINATION

Fragmented Spirit is composed in ABA' form. The B section can be separated into four parts according to its texture and style. Figure 3.1 shows the formal structure.

Formal structure		Measure number
A		1-27
B	B_1	28-48
	B_2	49-68
	B_3	69-88
	B_4	89-124
A'		125-end

Figure 3.1 *Fragmented Spirit*, formal structure

Although the piece does not have any key signature, the opening A section (measure 1-27) can be analyzed tonally as B-flat minor. The consistent use of Bb, Db,

[13] Interview with Garrop, (May 15th 2018).

Eb, Gb, and Ab, which are all written as accidentals in the score throughout the A section, clearly points to B-flat minor. Moreover, the entire A section starts and ends on the Bb, which is the tonic. One of the reasons for the popularity of Garrop's music is that she combines her own unique compositional language with modern post-tonal language rather than exclusively using modern post-tonal language.

As mentioned previously, the concept behind the opening chord structure is based on the introduction to the song "My Heart Will Go On." The arch-like chord progression happens in both the piano and saxophone parts. Figure 3.2 shows the bass line of the piano part in measures 1 to 7, which is Gb-Ab-Bb-Ab-Gb-Eb-Db. This is basically an inversion of the bass line movement in "My Heart Will Go On," which is in E major. The introduction is in C-sharp minor (the relative minor) and begins with the opening bass line C#-B-A-B. Figure 3.3 shows the comparison of the two bass lines.

Figure 3.2 *Fragmented Spirit*, measures 1-7, score

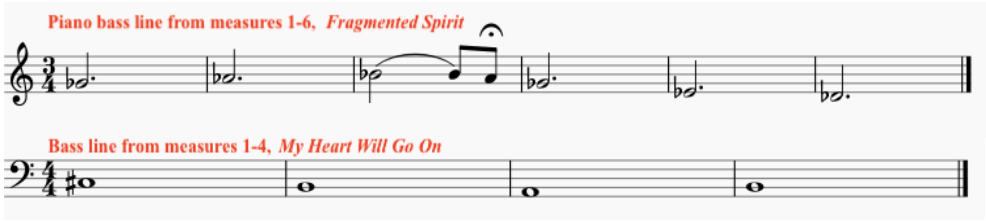

Figure 3.3 Bass line comparison

Compared to both beginning and ending A sections, the B section is fairly long and the emotion is completely different. Both A sections are elegant with mostly legato figures, while the B section is relatively intense and fierce with mainly articulated figures. Moreover, the texture in both A sections is thinner than the B section, especially in the piano part. The piano part of both A sections includes primarily simple chord figures to fill out the harmony, while the piano part in the B section has dense chords and complex rhythmic figures with a wider range in both hands. As a result, the texture of the B section is thicker than the A sections.

One of the noticeable elements to examine is the use of a common interval class, and Garrop would use the same interval class in her later saxophone works, including *Tantrum*. In measure 31, the interval class analysis of the saxophone melody E-F-G-F# (concert pitch G-Ab-Bb-Aà) is 1-2-1, which is symmetrical (see figure 3.4). This interval class, 1-2-1, is also the main motivic idea used in the first movement of *Tantrum*, which will be discussed in the next chapter.

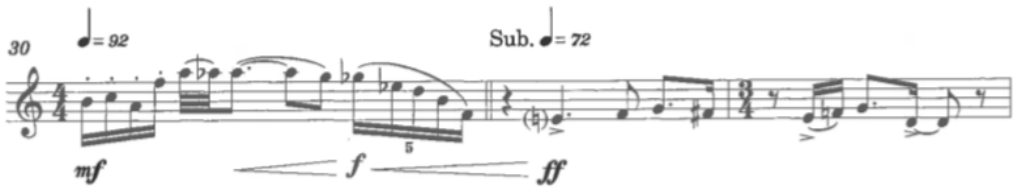

Figure 3.4 *Fragmented* Spirit, measures 30-32, saxophone part

The constantly changing emotions are a large part of what makes Garrop's music so interesting and unique. The melody in some sections, such as measures 21 to 27, is calm and shows a sense of peacefulness, so the saxophone part needs to use a full vibrato and warm timbre. Other sections are chaotic, such as in measure 28, where the melody and harmony become more chromatic and intense, especially in the piano part. In the B_1 section (measures 28-48), Garrop changes the emotion quickly, which is one of the aspects of the piece that can be difficult for saxophonists. From measure 29 to 31, the emotion changes from *misterioso* to a *maestoso* character with loud dynamics. However, the piece suddenly returns to a calm feeling again, which begins in measure 34. The dramatically changing dynamics and rapidly building intensity in such a short time is attractive as a listener and is one of the performance difficulties for the saxophonist. Another sudden change of dynamic occurs in measures 39 to 41. In measure 39, a clear and dry articulation and ample air support are important to making this section sound violent. One suggestion for the saxophonist is to play the violent section that begins in measure 39 without taking a breath. Taking a breath can make the following notes late, which causes the phrase to lose intensity. The same idea should be applied to measure 44 (figure 3.5 shows this in measure 36-44).

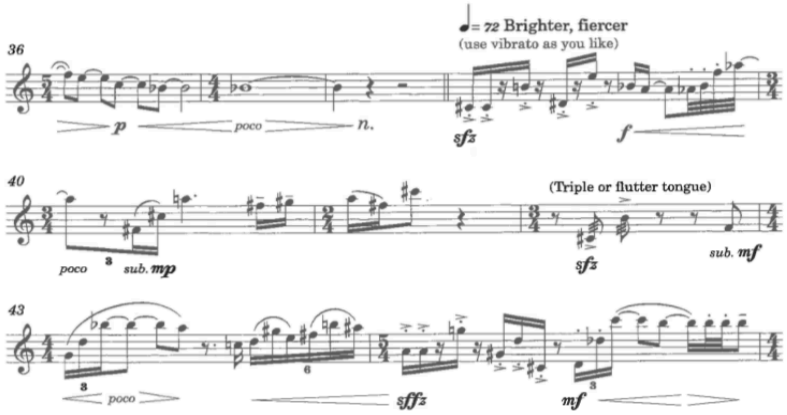

Figure 3.5 *Fragmented Spirit*, measures 36-44, saxophone part

When listening to this piece, one can easily hear some similarities between *Fragmented Spirit* and the last movement of the *Pieces of Sanity*. At measures 47 to 49 of *Fragmented Spirit* (figure 3.6) and measures 22 to 25 of "Stoic" in *Pieces of Sanity* (figure 3.7), there are similar sonorities and musical functions. First, both sections are brief transitions between larger formal sections. Second, the relationship between the saxophone and piano parts in both pieces is either syncopated or uses different rhythms (quintuplet against triplet). Syncopation creates a stretching effect, and it builds much more tension than if both parts played on the beat simultaneously. Finally, both transitions help to bring the piece to a climax through this stretching effect and the increasing intensity of the dynamics. When Garrop writes a piece, the chord structure is not always her first concern. More important is the overall sound effect, sonority, and the underlying imagery she wants to show to her audience.[14]

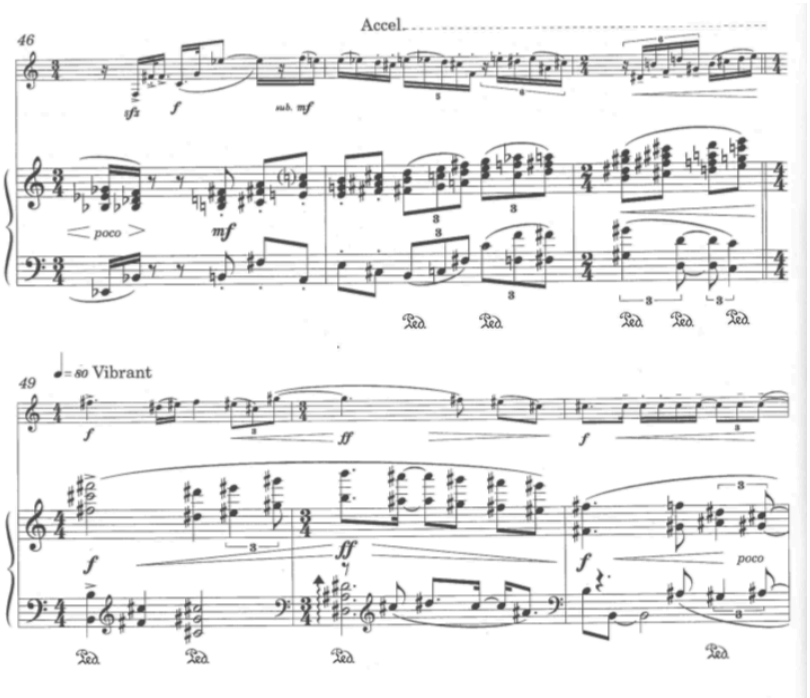

Figure 3.6 *Fragmented Spirit*, measures 46-51, score

[14] Interview with Garrop, (May 15th 2018).

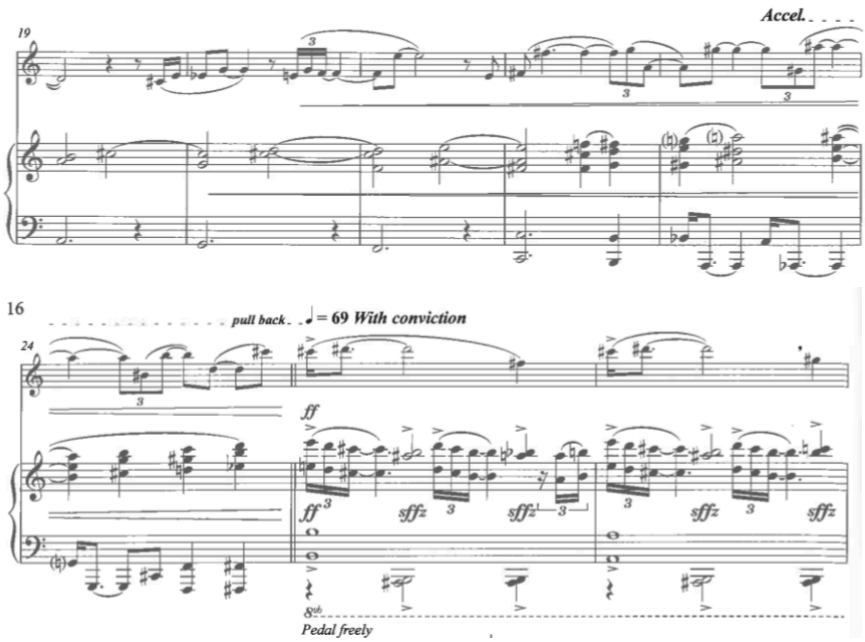

Figure 3.7 *Pieces of Sanity*, movement V, measures 19-26, score

Sections B_1 and B_2 have opposite emotions and textures. The B_2 section (measures 49-68) has a lyrical melody line, and the tonal center can also easily be heard starting in measure 49. Measures 49 to 52 may be analyzed as F-sharp major based on the accidentals and scale degrees used. These four bars have consistent accidentals on C#, D#, E#, F#, G#, and A#. All of the scale degree notes of F-sharp major, from $\hat{1}$ to $\hat{7}$, appear in those few bars. Figure 3.8 shows the example from measures 49 to 55.

In addition to the emotional images, the texture of the B section is worth noting. In the B_2 section, the melodic structure moves horizontally rather than vertically as in the B_1 section. The B_1 section predominantly contains rhythmic material, while the B_2 section includes lyrical and tune-like material. In the saxophone part of measure 53, Garrop provides the instruction "Light, floating" to express the mood of that section. The piano part contains primarily arpeggios to lighten the texture in the B_2 section as well as to demonstrate the light, floating feeling. In an interview with Garrop, she stated that

"…everything is in the service of telling the story, whatever the story is. So, if the story says I need to be raging, then raging."[15]

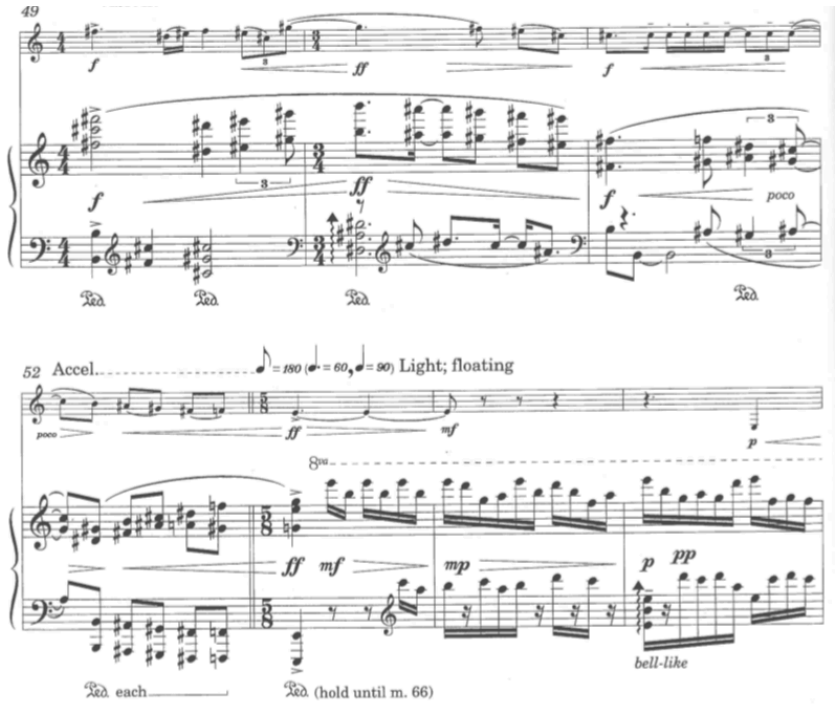

Figure 3.8 *Fragmented Spirit*, measures 49-55, score

Furthermore, B_1 to B_3 sections gradually build the tension until the B_4 section. Hence, the listener can hear mostly harsh melodies, strong dynamics, and intensity in the B_3 section (measures 69-88). In considering measures 69 to 80, the contrasting emotion and character, as well as the varied dynamics, happen within only a few bars. In order to clearly separate two opposite emotions for listening purposes, one possible suggestion for saxophonists is to give extra time between the bars, such as at measure 70 into 71 and again at measure 76 into 77. The additional time would also allow the last chord to clear out in the hall so that the beginning of the soft phrases could still be heard clearly.

[15] Interview with Garrop, (May 15th 2018).

The piano part plays an important role in the B_3 section. Garrop not only uses strong dynamics but also harsh sounds, such as tone clusters, to build the tension in the piano part. The other compositional technique she often uses to create tension is syncopation between the saxophone and piano. As previously mentioned, Garrop uses the same kind of syncopation from the end of the B_1 section at the end of B_3 to bring the music into one of the climaxes when the B_4 section starts.

In the B_4 section (measures 89-124), Garrop uses several different compositional techniques to create intensity. Although she does not use as many articulated figures as before to emphasize the extreme tension, the last part of the B section still fully encompasses a climactic sense. Garrop places the saxophone part in the altissimo register and the piano in the lower register to produce a full sonority that ranges from the soprano to the bass register. She also utilizes extended techniques such as growling, glissando, and flutter tongue to produce a unique tone quality and bring the music to the climax. The entire B_4 section continues with a strong and intense dynamic level until the A' section returns in measure 125. The piano part has similar figures from measure 119 to 123 (figure 3.9 shows measures 119-126 with the minor seconds indicated). Garrop ingeniously increases the frequency of using the interval of a minor second in each bar to build the dissonance and the chaotic effect. Even though the saxophone part does not include any difficult rhythms and only one pitch, this section is still full of intense colors due to the use of vibrato and the dissonance in the piano part. Before the return of the A section, Garrop utilizes a nine-second ringing of the piano notes. For the audience, these nine seconds of frozen time settle the emotions from the wildness of the previous section into a sense of calm, which is accomplished merely through the time allowed for the

harmonic intensity of the piano part to die down. Finally, the music returns to the elegant style seen in the opening A section and reestablishes the stillness of that section.

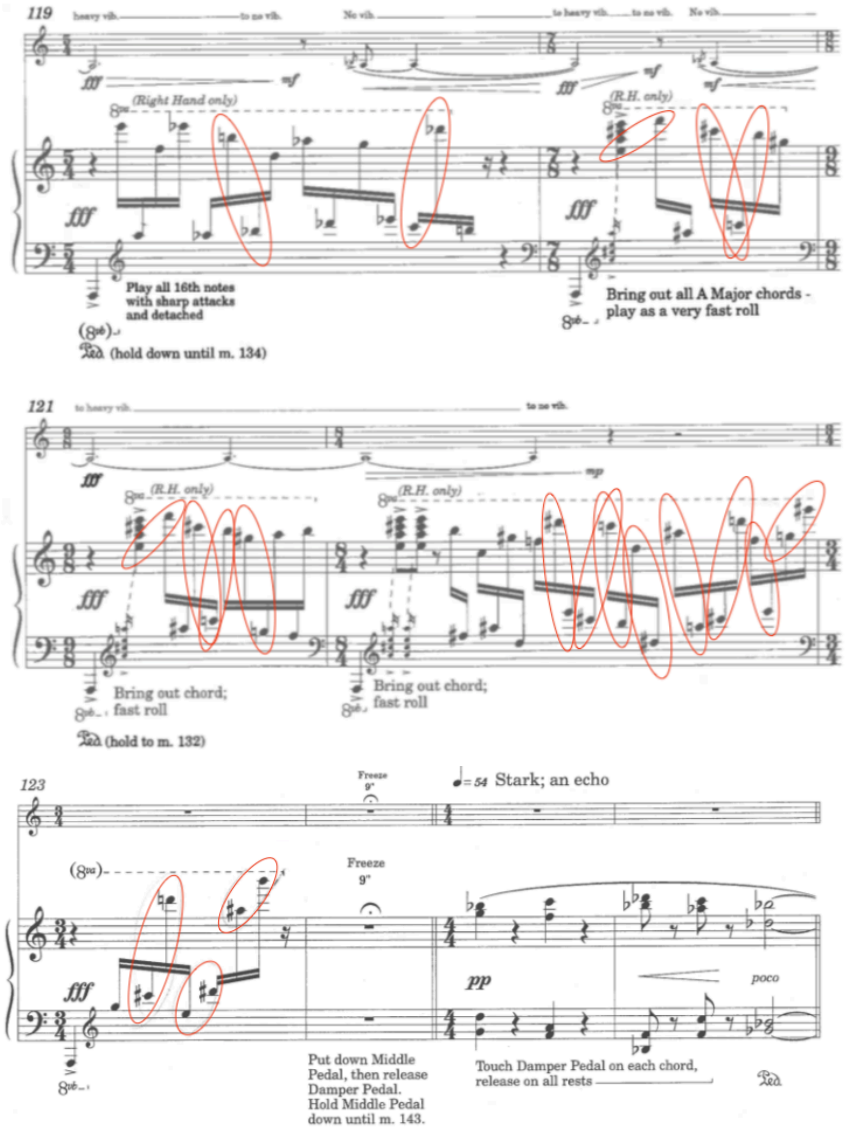

Figure 3.9 *Fragmented Spirit*, measures 119-126, score

One of the possible issues in the A' section (measure 125-end) for the saxophonist might be intonation because of the higher register and quiet dynamic level. In addition, the saxophone part plays in unison with the piano at times. Therefore, it is very exposed

if the saxophonist is out of tune. To recap and echo the same emotion in the A' section, the saxophonist may want to take some time in each phrase.

In sum, this piece is not terribly difficult for the saxophonist. The only concerns the saxophonist might need to focus on are the rapidly changing colors (timbres) and the contrast of emotions and tone. This piece is highly attractive for the audience because of the shifting dramatic emotions. Moreover, Garrop's combination of tonal language with a variety of contemporary techniques in the saxophone part makes the piece very accessible to the typical audience member.

CHAPTER 4

TANTRUM

Tantrum is a three-movement piece written for alto saxophone and piano. Garrop wrote this piece in 2000 after it was commissioned by Otis Murphy, a saxophone teacher at Indiana University. Having known both Otis and his wife, Haruko, from her days as a student at Indiana, Garrop considered their particular talents when composing *Tantrum*. As a result, *Tantrum* uses some unique techniques and combinations of sounds.[16] Garrop wrote this piece in three movements with the tempo pattern fast-slow-fast. A professional recording by the Ambassador Duo, consisting of Clifford Leaman, saxophone, and Derek Parsons, piano, can be found on the composer's website.[17] This piece lasts approximately fourteen (14) minutes, and the three movements are titled "Obsessive Behavior" (6:16), "Lost" (5:14), and "Fits and Fists" (2:44).[18]

BACKGROUND

Although the title of this piece seems to create the image of a child who is acting up, this piece has nothing to do with a child's behavior, according to an interview with

[16] Interview with Garrop, (May 15th 2018).

[17] Stacy, Garrop, "Instrumental," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/Instrumental/saxophone/ (accessed December 09, 2017).

[18] Stacy Garrop, *Tantrum*, performed by the Ambassador Duo. Equilibrium. EQ 77. CD. 2005.

the composer. In fact, Garrop didn't decide on the title until after she finished the piece; she thought the word "tantrum" might fit the character of those three movements, especially the last movement, well. This is how she named the piece.[19]

Despite the title having nothing to do with a child's misbehavior, the first and third movements contain many elements that call to mind a fit of temper. In the first movement, there are several moments where the dynamics change dramatically from one extreme to another, and the accented notation clearly expresses irritation. Garrop starts the first movement with a four-note figure and immediately develops and expands it.[20]

The second movement, "Lost," is full of lyrical melody lines in the style of an aria. In fact, this movement was originally written for voice and piano, but Garrop removed the text and replaced the vocal line with the saxophone to present the image of being "lost."[21] The story behind the second movement and the missing text from the first version for voice is that the original text was a poem written and gifted to Garrop by an Argentinian man who she briefly dated earlier in her life. The reason she titled this movement "Lost" is a combination of the piece losing its text and the lost relationship.[22]

The last movement, "Fits and Fists," requires full energy and tension. The initial section of this movement is based on a short motif, which consists of a three-eighth-note and a four-eighth-note ascending pattern with an eighth note rest in between as seen

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[19] Interview with Garrop, (May 15th 2018).

[20] Stacy, Garrop, "Instrumental," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/Instrumental/saxophone/ (accessed March 26, 2018).

[21] Ibid.

[22] Interview with Garrop, (May 15th 2018).

initially in the first measure. This motif will be discussed in more detail later. Garrop skillfully modulates the motif around the circle of fifths, although this development only happens in the A section.[23] In this movement, Garrop not only utilizes her own unique compositional techniques but also uses the technique of switching the melody line between the solo voice and the accompaniment.[24] The next section will provide a deeper discussion of this technique.

PERFORMANCE GUIDE AND EXAMINATION

Movement I: Obsessive Behavior

This movement does not require many difficult extended techniques as it primarily uses growling and pitch bending. Garrop also wrote three different multiphonics in this piece, and the fingerings for those multiphonics are provided in the performance notes. The first two can be produced without much difficulty, but the last one may need some practice to properly balance the different pitches. One consideration for the performer would be to move the jaw slightly forward to successfully produce the third multiphonic.

The form of the first movement is introduction-A-B-A'. Time signature, tempo, and style distinguish the various sections from each other. Figure 4.1 shows the formal structure. This movement starts with piano alone in a fairly low register, and the saxophone enters at the beginning of measure 3. As mentioned earlier, staying together with the piano is one of the more challenging issues for the saxophonist in this

[23] Stacy, Garrop, "Instrumental," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/Instrumental/saxophone/ (accessed March 27, 2018).

[24] Interview with Garrop, (May 15th 2018).

movement. Measure 3 is one of the more difficult entrances for saxophonists, since the piano enters on D#1 and stays in that low register on thirty-second notes. Both the lower register and the fast running notes make recognizing the pitch difficult, which further makes the saxophone entrance at measure 3 difficult to judge correctly. Therefore, when rehearsing this section with piano, it is important for the saxophonist to listen for the last four repeating thirty-second notes, G#1-A1-G#1-A1, in the piano part (see figure 4.2),

	Measure number
Intro	1-40
A	41-98
B	99-144
A'	145-end

Figure 4.1 *Tantrum*, movement I, formal structure

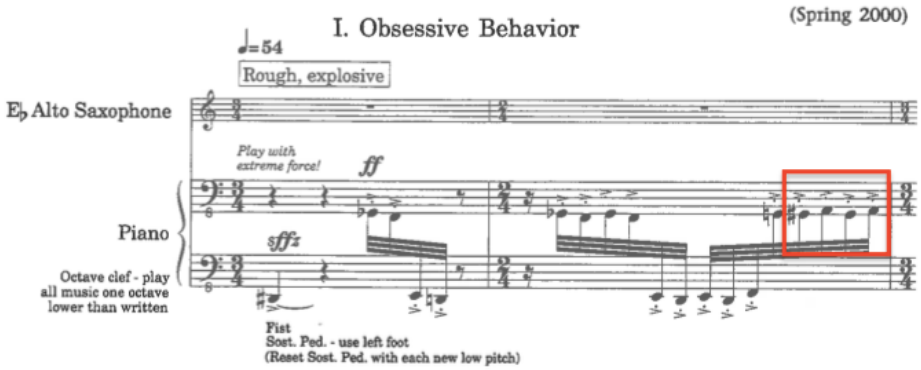

Figure 4.2 *Tantrum*, movement I, measures 1-2, score

Another difficult issue in the beginning section is the use of air. This is caused by the slow tempo combined with a *fortissimo* dynamic level in the lower register of the saxophone. This requires a substantial amount of air, making it difficult to complete the phrase in one breath. One possible solution would be to take a circular breath at the third beat of measure 8 so that the saxophonist will have enough air to make the crescendo in

measures 9 to 10. It is also possible to take a brief breath just before the five-note group begins in measure 8.

As previously mentioned, Garrop builds the entire movement from a four-note figure – D#-E-F#-Fà (located in measures 3 to 5). The interval class of the four-note figure is 1-2-1, and it is symmetrical. This is the same interval class that Garrop uses in *Fragmented Spirit*. This motif immediately develops into a five-note figure – Eb-F-F#-G#-Gà (interval class 2-1-2-1), which is found in measures 8 and 9. A further extension into six and seven-note figures follows immediately. The two groups of six-note figures are located in measure 11 with a pick up note to measure 12. The introduction ends at the seven-note figure in measures 13 to 15. Figure 4.3 shows the four, five, six, and seven-note figures, and figure 4.4 lists the four, five, six, and seven-note figures with their corresponding interval classes.

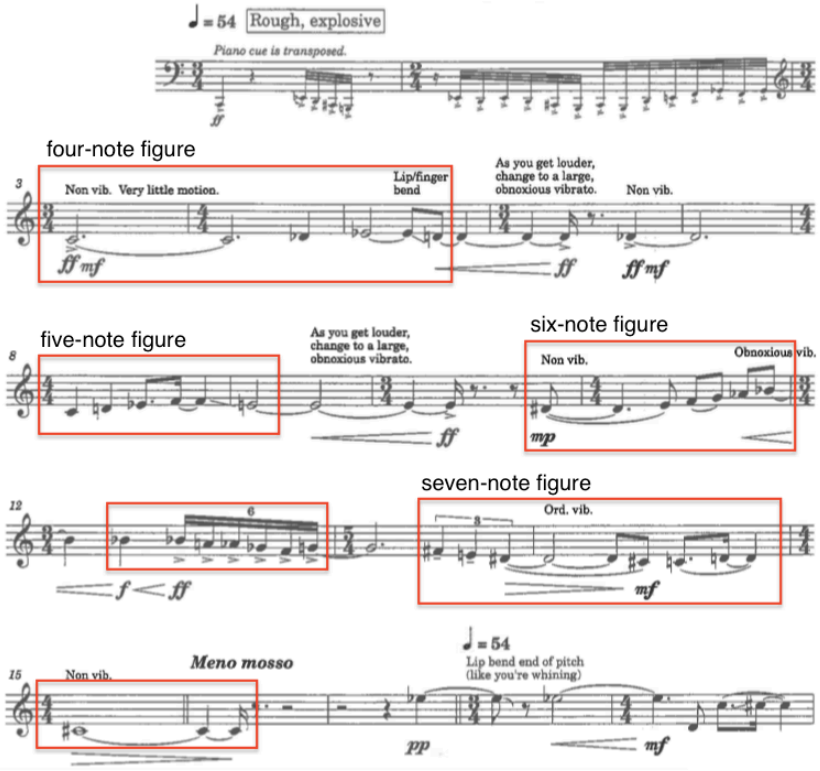

Figure 4.3 *Tantrum*, movement I, four, five, six, seven-note figures, saxophone part

	Pitches	Transposed pitches (saxophone part)	Interval Class	Measure Number
Four-note figure	D#-E-F#-F♮	C-Db-Eb-D	1-2-1	3-5
Five-note figure	Eb-F-F#-G#-G♮	C-D-Eb-F-E	2-1-2-1	8-9
Six-note figure #1	F#-G-G#-A#-B-C#	D#-E-F-G-Ab-Bb	1-1-2-1-2	10-11
Six-note figure #2	C#-C♮-B-A-G#-A#	Bb-A-Ab-Gb-F-G♮	1-1-2-1-2	12
Seven-note figure	A-G-F#-G-Gb-F♮-E	F#-E-D#-C#-C♮-D-C#	2-1-2-1-2-1	13-16

Figure 4.4 List of four, five, six, seven-note figures

Another aspect of this movement is the pitch bending in measures 18 and 20. Garrop suggest in measure 18 that this is played "like you are whining." Since the written note is middle Eb (concert F#) with a *pianissimo* dynamic, a good fingering choice would be the alternate fingering C2+C3, which works for most saxophones because of the soft dynamic level. In addition, the palm keys make bending the pitch much easier than the normal fingering for this pitch. The fall should be fairly long to give the impression of whining. After the fall, the saxophonist should switch back to the regular Eb fingering because of the crescendo that builds from *pianissimo* to *mezzo forte*. This fingering will allow the performer a good amount of range to crescendo and give a warmer, more resonant timbre than the alternate fingering.

For the rest of the introduction, the saxophonist needs to focus on the accuracy of the changing dynamics, glissandi, and pitch bending in the altissimo register. At measure 32, the saxophonist needs to physically prepare for the altissimo A (concert C). The altissimo A in the saxophone part occurs immediately after bending the altissimo B (concert D). After bending the B, the tongue position and the entire oral cavity need to be changed. If the saxophonist does not properly prepare for this change, the following

altissimo A is likely to crack. The last minor suggestion for the saxophonist occurs in measure 40. The saxophonist might press the G# key in advance when playing the low F (concert G#) on the last beat of measure 39. The reason for suggesting this is the quiet dynamics in this spot. If the saxophonist presses the G# key down beforehand, it will decrease the key noise, prevent the G# pad from being opened late, and solve the issue of coordination with both hands.

In the A section (measures 41-98), the most difficult issues are mixed meters, such as 5/8, 6/8, and 7/8, and the fast tempo. At the beginning of the A section, it is important to build the intensity until measure 77. From measure 41 to 58, all the dynamic markings are changed very quickly but subtly, such as in measure 46 where the performers need to crescendo and decrescendo within a bar. Therefore, the saxophonist must pay close attention to the dynamic markings that range from *pianissimo* to *fortissimo*. There is also a very dramatic change of emotion from measures 81 to 85. Within these five bars, the colors and characters shift to a warm and lyrical feeling compared to the preceding and subsequent few bars.

In measures 102 to 131, the style of the melody has a sense of the heroic as well as a mysterious flavor. The articulation markings are crucial in this section, especially at the spots that switch back and forth between the tenuto and staccato. Both the saxophone and piano have the same articulation. Because measures 109 to 123 (lyrical and *legato*) are different in phrase and articulation from measures 102 to 108 (driven and staccato), these two different parts need to be performed with more contrast by dynamically shaping the phrases and emphasizing the short articulation. After a few measures of

transition, the music returns to a more driven style and is even stronger at measure 146 where Garrop provides the instruction “Like a maniac.”

The last item to consider is the time signature. The time signature from measures 210 to 211 is written as 5/8+3/8. One suggestion for the saxophonist is to consider those two bars as 4/8+4/8, which would be easier for counting at the fast tempo instead of counting five plus three beats. Figure 4.5 is the original written saxophone part, and the example of bar line revision is presented in figure 4.6. The same idea could also be applied in the bars that immediately follow. From measure 213 to the end, the saxophonist could reorganize the bar lines and count quarter note beats. This would be helpful for accurate counting.[25] Figure 4.7 is the original saxophone part, and figure 4.8 shows bar line revision from measure 213 to the end.

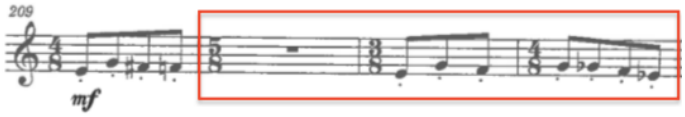

Figure 4.5 *Tantrum*, movement I, measures 209-212, saxophone part

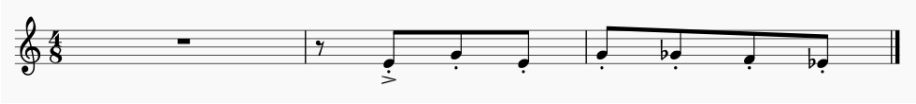

Figure 4.6 *Tantrum*, movement I, bar line revision #1

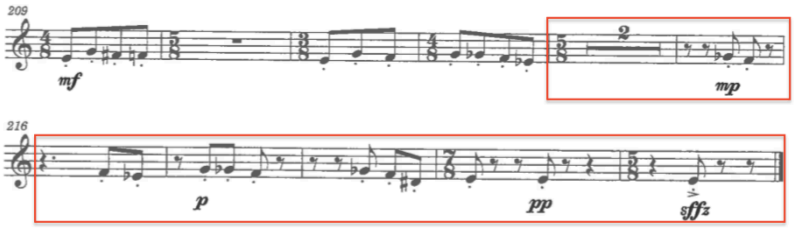

Figure 4.7 *Tantrum*, movement I, measures 209-220, saxophone part

[25] This idea came from one of the lessons with Dr. Clifford Leaman.

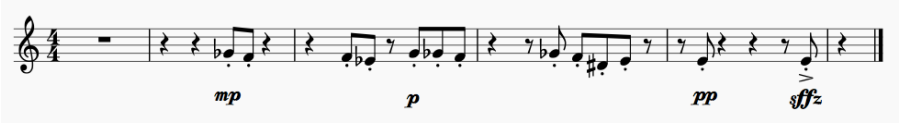

Figure 4.8 *Tantrum*, movement I, bar line revision #2

Movement II: Lost

Movement II has a completely different emotion than the first movement. The melodic lines, textures, registers, and tempi have a light and delicate feeling, especially at the beginning of the movement. Additionally, the opening piano solo exhibits a sense of loss when the melody ceases in the middle of the phrase. In other words, the melody loses the ending phrase. However, when the saxophone reintroduces the same melody, it brings the complete melodic line back in measures 11 to 24.

This movement can be divided into three short sections. The texture in the first part, which lasts from the beginning through measure 40, is extremely thin and light, and the opening stays mostly in the higher register in both the saxophone and piano parts. The second section begins in measure 41 where the mood changes dramatically with a faster tempo, thicker texture, and louder dynamic markings. A few measures of transition are followed by the last section of the second movement, which begins in measure 62. This movement is not technically demanding for the performers and has no substantial ensemble issues, since the whole movement is straightforward rhythmically. The main consideration for the saxophonist is the choice of vibrato. One possible interpretation is to use a slower wave of vibrato to present a feeling of innocence rather than using a faster vibrato that might produce a sense of excitement.

In the piano part, Garrop gives the following instruction: "Very sharp, staccato, rhythmically precise attacks; like a wind-up toy music box."[26] She writes the piano part at the beginning of this movement in a higher register with short articulations to imitate the sound of a music box. When the saxophone enters in measure 12, Garrop provides a tempo of eighth-note = 112. However, after much consideration and discussion with the Ambassador Duo, the composer has agreed that the tempo of this movement may be taken slightly slower than indicated in the score.[27]

Intonation is another important consideration when performing this piece. At the beginning, the piano and saxophone parts frequently have unison pitches, and the saxophonist plays in the higher register with a quiet dynamic. Therefore, if the saxophonist plays out of tune, the sound will be exposed and obvious to the listener especially on the long notes. For example, in measure 22, the saxophonist holds a high B (concert D) while the piano plays a minor seventh (E5 and D6) and ends on D5 in the right hand. In order to prevent playing sharp, the saxophonist could either cover a half of the tone hole by pressing fingering 4 halfway down or adjust the voicing to center the pitch properly. The same fingering could also be applied at the following long high C# (concert E) in measure 24.

Finally, the performer must consider the timbre and the style of the movement. The saxophonist should use a warm tone quality and quiet dynamic in this movement. Though the dynamic markings are full of extreme contrasts, it is important that the saxophonist sustains a warm timbre in the louder dynamics to maintain the image of

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[26] Stacy Garrop, *Tantrum*, (King of Prussia: Theodore Presser Company, 2003.), 17.

[27] This information came from one of the lessons with Dr. Clifford Leaman.

being lost. Even at the loudest moment of the movement, on the long high F# (concert A) in measures 54 to 56, it is possible for the saxophonist to play with a fully warm tone rather than a sharp or thin timbre.

Movement III: Fits and Fists

The last movement may be the most interesting for some listeners because of the various styles. The colors and intensity of the movement seem to portray a misbehaving child. Garrop places the main theme at the very beginning of the movement and then develops and modulates it around the circle of fifths. The initial theme starts on B; after a few measures of development, the theme modulates to E in measure 9. The next modulation to A is in measure 19. The last modulation to D occurs in measure 32, and, after this, new material follows (see figure 4.9 – modulation chart). This pattern of modulating around the circle of fifths only appears from the opening through measure 53. Garrop believes, "There is no point sticking with a form if it doesn't create a good musical piece."[28] Therefore, she only utilizes this technique in the A section where it serves her musical purpose.

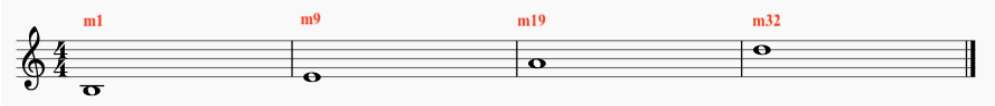

Figure 4.9 The circle of fifths modulation

This movement can be divided into three sections with a coda and could be considered as a scherzo and trio form, ABA'. Both A and B sections have different musical materials with the use of differing articulations, dense textures, and musical

[28] Interview with Garrop, (May 15th 2018).

figures that represent different emotions. The first A section has tenuto markings most of the time. The B section starts at measure 54 and contains running figures to represent a hurried or impatient feeling. The A' section starts in measure 92 with some similar materials as the initial A section, but Garrop utilizes a different approach with the articulation by using staccato markings. The coda starts in measure 126 (figure 4.10 shows the formal structure). The most difficult aspect of this movement might be the articulation and presentation of the variety of emotions. This movement is also straightforward rhythmically; hence, ensemble should not be an issue for the performers. However, movement three could be the most challenging movement of the piece for both the saxophonist and pianist because of its rapid tempo.

	Measure number
A	1-53
B	54-91
A'	92-125
Coda	126-end

Figure 4.10 *Tantrum*, movement III, formal structure

The subtle dynamic changes and the articulations are important to express the variety of emotions shown in the "tantrum." The saxophonist needs to be sensitive to the dynamic changes, since most of these changes happen within a bar or even on the next note. A good example of this can be found in measure 25. The dynamic marking begins at a *forte* and decrescendos to *piano* in one measure. Another example is at measure 21 where Garrop uses a *mezzo forte* in one note followed by the same note played at a *piano* dynamic. Therefore, the saxophonist must be precise with the subtle dynamic shifts in order to convincingly portray the images within this movement.

There are two additional points that must be mentioned. First is the compositional technique Garrop employs in the various parts of the ensemble: switching the main melody or accompaniment between the different instruments of the ensemble. In other words, the saxophone takes over the accompaniment at times and gives the melody to the piano as seen in measures 37 and 78.[29] In measure 37, the saxophone plays the main melody while the piano plays the accompaniment. In measure 78, however, the main melody is now played by the piano, and the saxophone takes the role of accompanying the piano (Figures 4.11 and 4.12 show measures 36-40 and 75-83).

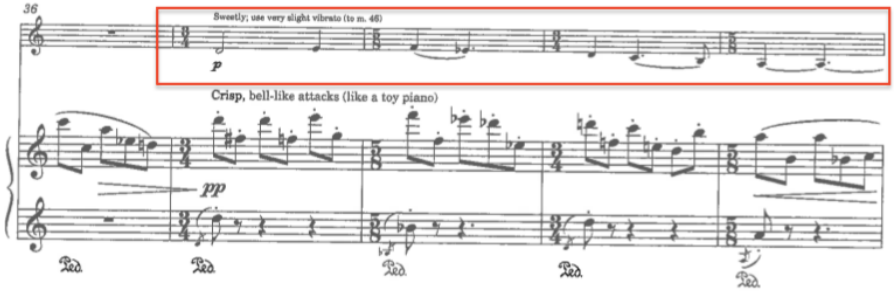

Figure 4.11 *Tantrum*, movement III, measures 36-40, score

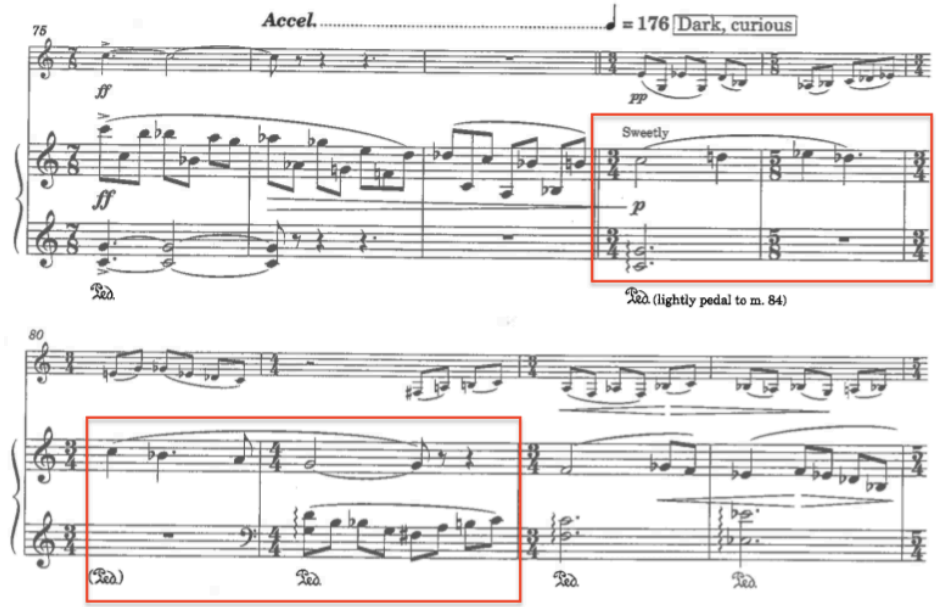

Figure 4.12 *Tantrum*, movement III, measures 75-83, score

[29] Interview with Garrop, (May 15th 2018).

The second point is the breath mark located in measure 58. A suggestion to the saxophonist is to omit this breath. From measures 58 to 59, the dynamic level and the tension gradually increase. If the saxophonist takes a breath after bar 58, the intensity and energy might be lost.

Two reasons Garrop's music differs from some contemporary composers are that she does not use too much avant-garde harmonic language; and her music contains many changes of color, effect, and emotion. In measure 78, the figuration and the appropriate tone color are completely different from the previous sections. Measure 78 contains darker and warmer tones rather than the brilliant technical material used in the previous sections. This requires the saxophonist to have the flexibility to make those changes immediately.

The A' section, which begins in measure 92, starts with the same figurations as the beginning A section, but the use of articulation is different than in the beginning. Garrop uses tenuto markings in the beginning A section, while she uses accents and staccato in the A' section to represent the image of scampering. Again, the articulation markings in this movement are important to completely express the imagery of the piece.

In sum, this is a great piece for students who want to learn how to produce a variety of colors and create multiple characters and styles.

CHAPTER 5

WRATH

Garrop wrote *Wrath* in 2016 for tenor saxophone and piano. The piece was commissioned by David Stambler along with 15 other saxophonists in a consortium. A professional recording is not yet available because the commissioners still have exclusive recording rights until December 8th 2018.[30] This piece is a relatively tonal work, because, according to Garrop, she did not want any of the members in the consortium to feel uncomfortable about what they commissioned. Therefore, she kept the harmonic language tonal because of the taste of some members of the consortium.[31] *Wrath* has three movements entitled "Menace," "Shock," and "Amok." The duration of the piece is about fourteen (14) minutes and uses the same tempo pattern as *Tantrum*: fast-slow-fast.

BACKGROUND

In the program note provided on her website, Garrop mentions that she had planned to write *Wrath* at a higher level of technical difficulty and with more intensity than *Tantrum*. Additionally, one might notice a connection with the underlying imagery of a child acting up as in *Tantrum*. In *Wrath*, however, the underlying imagery is

[30] Stacy, Garrop, "Instrumental," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/Instrumental/saxophone/ (accessed November 10, 2018).

[31] Interview with Garrop, (May 15th 2018).

representative of a teenager's anger. Hence, the energy found in *Wrath* is stronger and fiercer.[32] In the interview, Garrop mentions that she initially sketched this piece with a completely different style in mind. Essentially, she was planning to write a piece about Rita Hayworth, a film actress. However, during the presidential election of 2016, she changed her mind and decided to write the piece about her feelings of disappointment surrounding the election. Therefore, the actual background story of *Wrath* is a description of the composer's frustration with the 2016 presidential election.[33] As previously noted, this piece is almost a mature image of *Tantrum* and could therefore be considered as a more intense version of the emotions found in the earlier piece.[34]

PERFORMANCE GUIDE AND EXAMINATION

Movement I: Menace

The first movement may be divided into four parts, A-B-A'-B'-coda, based on its styles and textures. Figure 5.1 is the formal structure. The first movement is unique because of the opening section; Garrop wants the saxophonist to create their own individual voice and personalized interpretation. Even though she composed all the notes, articulations, and dynamics, she still desires each saxophonist to create and use their own ideas for ornamentation, vibrato, grace notes, lip bending, flutter tongue, etc. Those different effects give this piece the potential for more variety in its emotions and timbres

[32] Stacy, Garrop, "Instrumental," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/Instrumental/saxophone/ (accessed June 20, 2018).

[33] Interview with Garrop, (May 15th 2018).

[34] Ibid.

from one person to the next. Because of the use of some elements of indeterminacy, the beginning section will therefore have significantly different interpretations and affectations from player to player. According to the composer's notes, the opening section is comparatively free in tempo and rhythm with an unmetered feel.

	Measure number
A	1-44
B	45-70
A'	71-97
B'	98-132
Coda	133-end

Figure 5.1 *Wrath*, movement I, formal structure

An important consideration when analyzing the A section is the pitch class set. The main motif is in measures 1 and 2 and is written D-Eb-D-C-F#, which is pitch class set (0 2 3 6) (see figure 5.2). In fact, this pitch class set appears throughout both A sections and the coda. Figure 5.3 shows the usage of pitch class set (0 2 3 6).

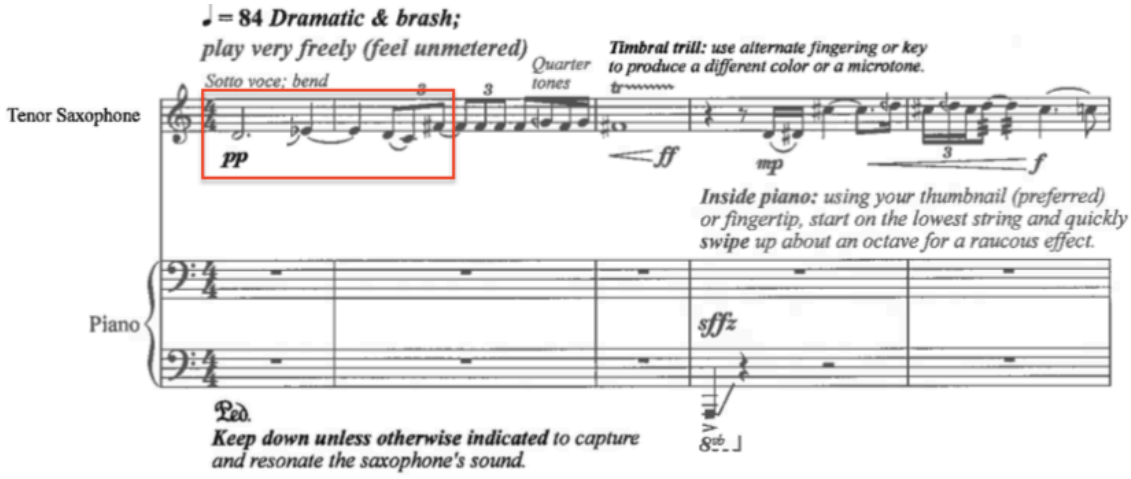

Figure 5.2 *Wrath*, movement I, measures 1-5, score

Section	Measure number	Pitches
A	1-2	D-Eb-D-C-F#
	10-11	E-F-E-D-Ab
	29-30	D-Eb-D-C-Gb
	31-32	D-Eb-D-C-Gb
A'	71-72	E-F-E-D-G#
Coda	134-135	D-Eb-D-C-Gb
	136-137	D-Eb-D-C-Gb

Figure 5.3 List of pitch class set (0 2 3 6)

The intensity and the texture between the saxophone and piano at the beginning of the improvised section is light and thin. Garrop gradually develops the music by increasing the dynamic level and making the texture thicker in the piano part through the end of the improvised section. She primarily uses tri-tones at the big leaps in the opening to create a menacing feel. An example of this can be found in measure 8 and the last two beats of measure 16. The sonority of the tri-tones further conveys a sense of frustration.

The composer suggests an "anxious" emotion in the B section. It would seem logical that the saxophone part should have some tricky rhythmic phrases because of the feeling of anxiety. Instead, the saxophone part has a simple rhythm with a legato melody phrases. Garrop, however, consistently uses rapid running notes in the piano part to express the anxiety and create an image of urgency and impatience. In order to emphasize this anxiety, the chords between both hands are extremely dissonant, separated by a minor second. Figure 5.4 shows that the piano part contains written G-F#-C in the right hand while the left hand plays F#-G-Db at the same time. Both G-F#-C and F#-G-Db can be analyzed as interval class 1+6, pitch class set (0 1 6). Considering the composite, G

(RH)-F# (LH), F# (RH)-G (LH), and C (RH)-Db (LH), Garrop creates a steady dissonance in this section.

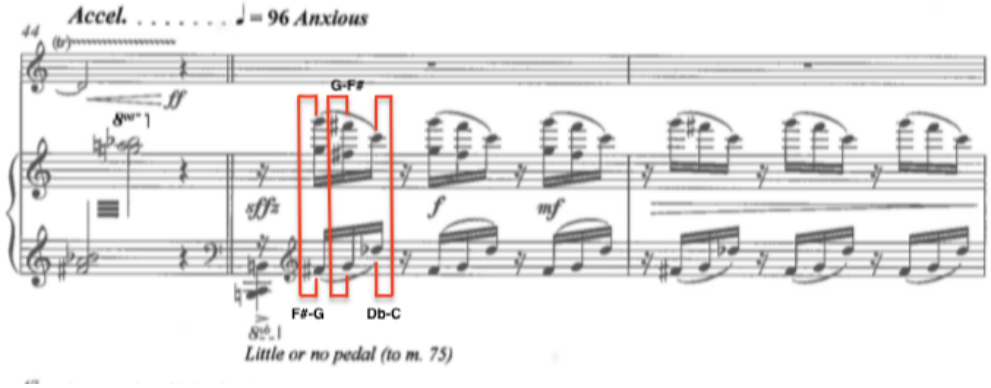

Figure 5.4 *Wrath*, movement I, measures 44-46, score

After this section, the music returns to the initial style (unique voice) in measure 71, which is the beginning of the A' section. Sections A and A' are fairly similar in their melodic lines. The only difference is the way Garrop develops the texture. The texture in section A is very thin but gradually gets thicker as it progresses into the next section. Moreover, the piano mainly stays in an extremely low register. The A' section also stays in the lower register with a thin texture. The difference is that the A' section increases the thickness of the texture more quickly than the A section by adding to the chord density in the piano part. Instead of releasing the tension to finish the A' section, Garrop uses an altissimo G# in the saxophone part to end the A' and start the B' section with a higher level of anxiety.

In section B' (measures 98-132), the piano has a similar figuration as before, which becomes apparent when one compares the saxophone phrases from measure 47 to 68 with those in measures 100 to 119. In general, Garrop uses the same rhythmic material in both parts. However, there are two differences: the last note of the phrase and the key

signature. As seen in figure 5.5 and figure 5.6, measures 47 to 48 and measures 100 to 101 have the same rhythm. Measure 50 to the first beat of measure 52 and measure 103 to the first beat of 105 share this rhythm. The same rhythm appears from beat two of measure 56 through measure 62 and beat two of measure 109 through 115; beat two of measure 64 through 66 has the same rhythm as beat two of 117 through measure 119. However, Garrop uses a running sixteenth-note figure in measure 102 to replace the long note in measure 49, and she replaces a long note figure at measures 54 to 55 with the sixteenth-note figure in measures 107 to 108. The same compositional concept can also be found throughout this section. The key signature is the other differential between section B and B'. Although determining the key is difficult, the intervallic relationship is the same in each phrase.

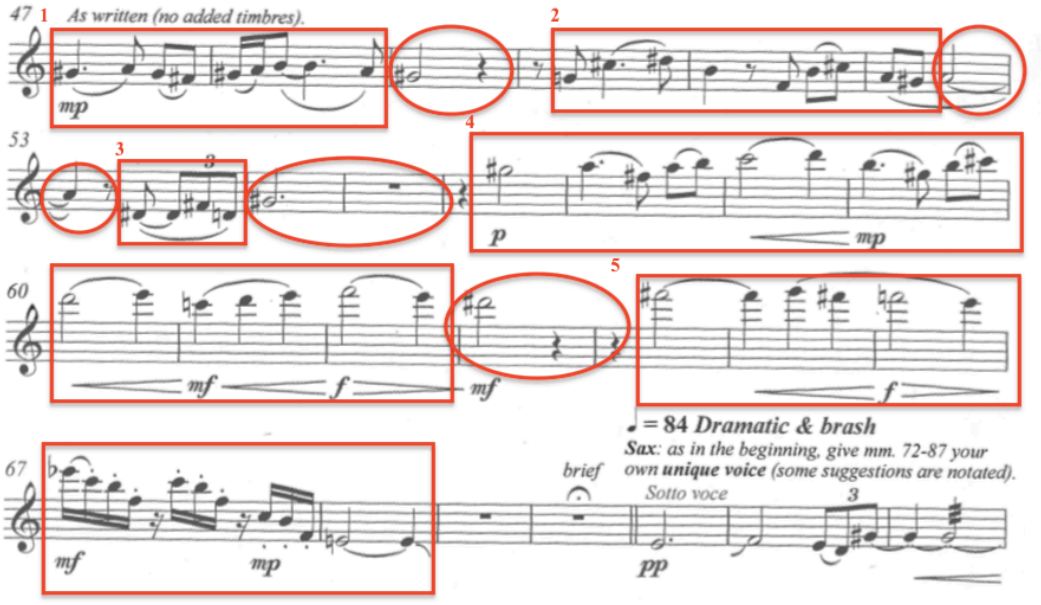

Figure 5.5 *Wrath*, movement I, measures 47-73, saxophone part

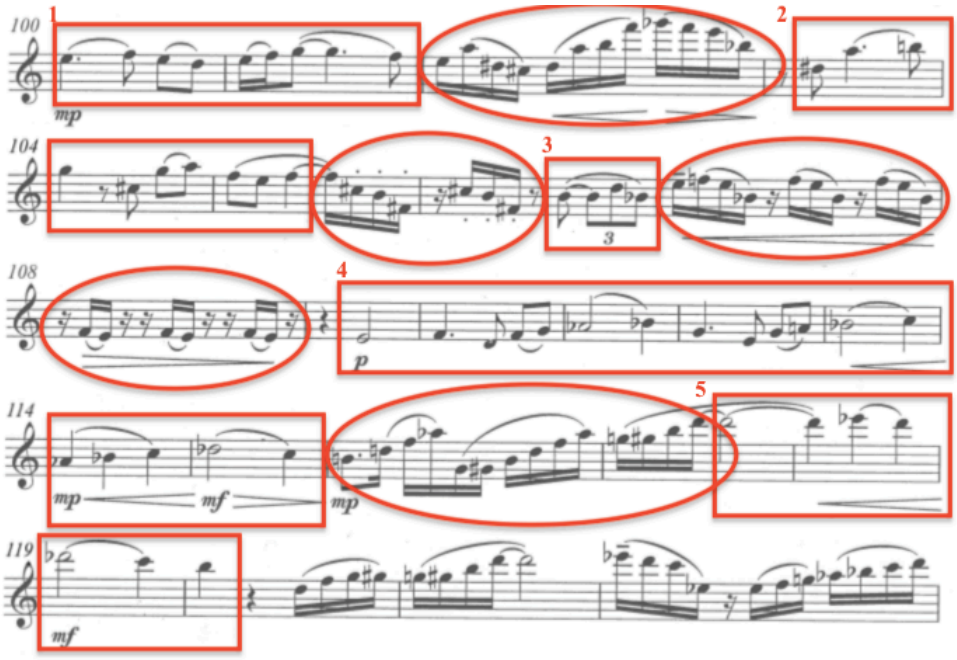

Figure 5.6 *Wrath*, movement I, measures 100-122, saxophone part

Before the end of the movement, there are a few bars of improvisation in measures 127 to 132. Garrop indicates that the saxophonist should use some extended techniques, such as growling and multiphonics. After the climax, the sound freezes with a brief grand pause and the music suddenly changes to a calm section at the beginning of the coda. Garrop again uses the motif from the opening in the coda to end the movement. Moreover, this motif alternates between the piano and the saxophone to continuously express the frustration and helplessness portrayed throughout the movement.

Movement II: Shock

The composer states that "The second movement is called "Shock" because

everything going on is very shocking."[35] Compared with the second movement of *Tantrum* ("Lost"), "Shock" has an opposite musical idea. As discussed in the previous chapter, "Lost" is fairly lyrical and contains primarily tonal phrases. "Shock," however, has little in common with "Lost" in this aspect. If one scans the score, the initial tempo is quarter-note = 60 and gradually increases in speed until the tempo reaches quarter-note = 180 without any respite until the end of the movement. The dynamic marking also gradually increases from the *pianissimo* at the very beginning to *fortississimo* at measure 78 where the climax of the movement occurs. The piano part further increases in rhythmic complexity as the movement progresses and the texture grows thicker. In sum, the difficulty, the tension, the dynamic level, the tempo, and the texture all increase progressively throughout the second movement.

Garrop also presents a sense of shock in the opening of the piano part. The first chord in the right hand contains E and A and seems to lead the piece to a sense of peacefulness; however, the left hand chord, which contains Eb and Bb in the second bar, suddenly changes everything because of the dissonance from the combination of both hands, which will be discussed in more detail later. In measure 4, the left hand chord moves down a whole step in parallel motion from Eb and Bb to Db and Ab. After introducing those chords, the original E and A reappear in the right hand part.[36] If one analyzes the piano part of the first four bars in a horizontal direction, the left hand chords are perfect fifths that move by a whole step. The interval of a perfect fifth is a harmonic

[35] Interview with Garrop, (May 15th 2018).

[36] Interview with Garrop, (May 15th 2018).

consonance. Yet, as seen in measures 2 and 4 (see figure 5.7), the chord becomes extremely dissonant when considering its vertical implications. If one takes all the notes from the first beat of the second measure and the last beat of measure 4, a simple reordering of the notes will produce Eb-E-A-Bb and Db-D-Ab-A. Obviously, both Eb-E and A-Bb create dissonance because of the minor second. Although the horizontal motion of the notes makes it look like a consonance, it is extremely dissonant vertically. As a result, the doubled minor second (Eb-E and A-Bb) produces a shocking sound. The same compositional technique occurs throughout the movement and can be seen in measures 51, 52, and 62 among others.

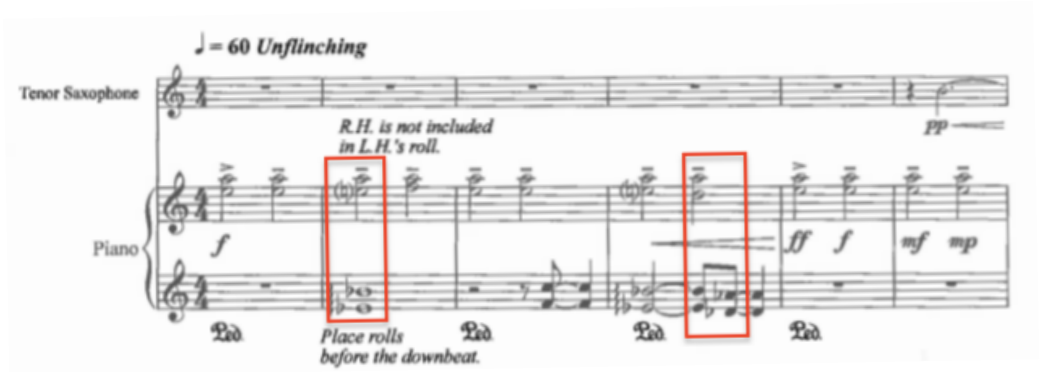

Figure 5.7 *Wrath*, movement II, measures 1-6, score

Measure 23 into measure 25 is a special moment, especially in the piano part. The intensity has increased a few measures earlier. From the last beat of the measure 22 to measure 24, the piano part moves in opposite directions between the two hands. The left hand chord is made up of interval class 5-5 (perfect 5th - perfect 4th) beginning with A2-E3-A3 and descending chromatically down to F2-C3-F3. The middle voice consists of a perfect fifth from Eb-Bb and ascends to Ab-Eb (see figure 5.8). Played separately, the sound is consonant. However, when these consonant chords are played together, they are

quite dissonant. This is one of the unique compositional techniques Garrop uses to build the emotion of the piece. Although this moment only occurs in two bars, it still creates enormous intensity. After this section, the saxophone holds a written Bà to bring the music back to the initial pitch with calmness in measure 25.

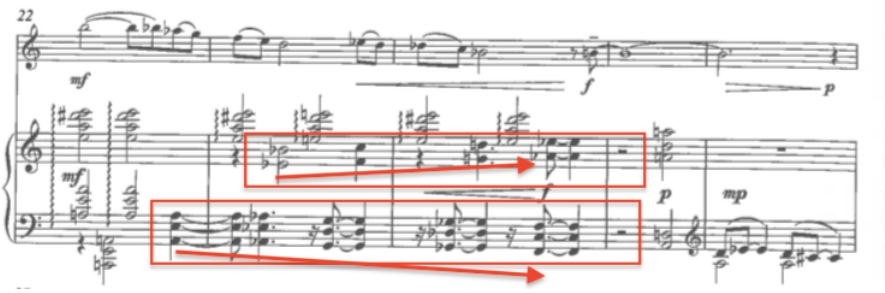

Figure 5.8 *Wrath*, movement II, measures 22-26, score

The next point to consider is the gorgeous effect that Garrop calls a "block cut." Briefly speaking, a block cut occurs when the music changes suddenly and dramatically from one type of idea to another.[37] Garrop often uses this technique at the climax of a section, an example of which can be found in measure 78 (figure 5.9) where the music is building in tension and energy before the initial calm chord (with E and A) suddenly reappears.

This movement is straightforward rhythmically except for the shifting time signature. In measures 61 and 62 where the time signature switches from 6/8 to 4/4, the saxophonist could keep counting in 6/8 from measures 59 to 60 while changing to 4/4 in measure 61 even though it is still written in 6/8. The articulation of measure 61 allows this measure to be counted easily in this way (see figure 5.10).

[37] Interview with Garrop, (May 15th 2018).

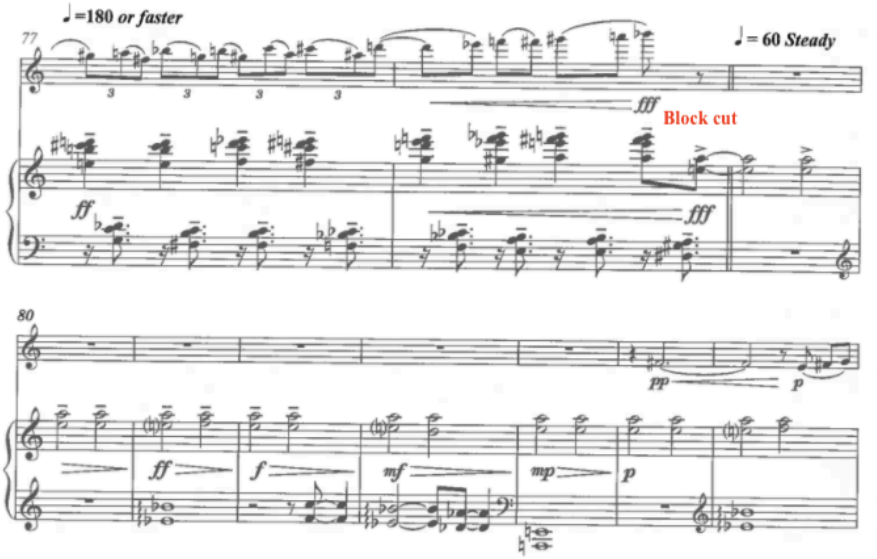

Figure 5.9 *Wrath*, movement II, measures 77-86, score

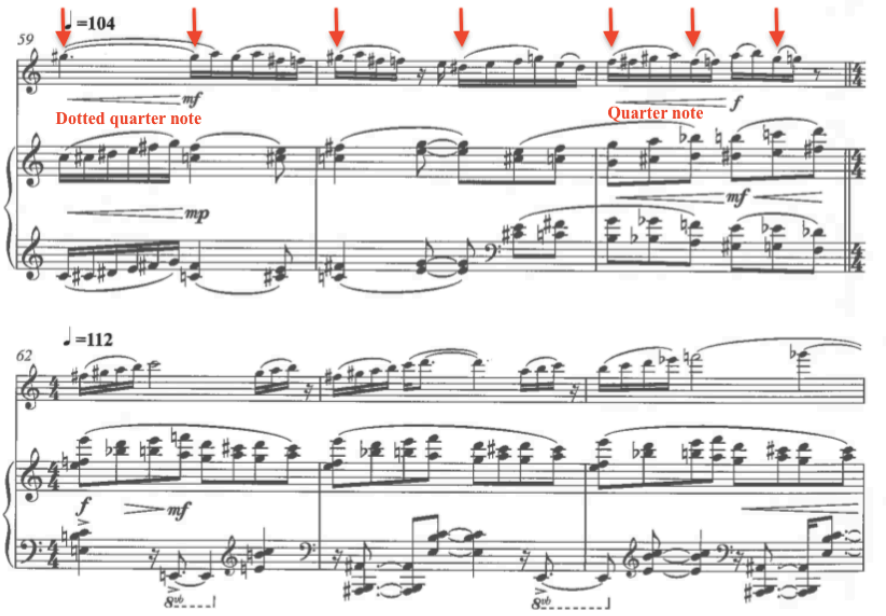

Figure 5.10 *Wrath*, movement II, measures 59-64, score

Movement III: Amok

The last movement is the most exciting movement for the listener, but it is the most difficult one for the saxophonist because of the fast tempo and the extensive use of

the altissimo range. This movement consists of two main figures and time signatures. Section A primarily uses triple meter, and section B primarily uses duple time. The form of the movement is a Rondo and may be analyzed as A-B-A'-B'A''- Coda (figure 5.11 shows the formal structure). The A sections primarily use a steady eighth-note figure in 6/8 meter, while the B sections and the coda contain quarter notes, half notes, and triplets with a time signature of 2/2 or 4/4. In general, the three A sections provide a vigorous rhythmic style, while the B sections have more melodic and lyrical materials. This movement shares some similarities with the last movement of *Tantrum* in its form and melodic line. First, the Rondo form Garrop employs in this movement is the same form as "Fits and Fists" from *Tantrum.* Secondly, the A sections in this movement and the entire "Fits and Fists" movement contain primarily steady eight-note figure materials.

Section	Measure number
A	1-39
B	40-62
A'	63-101
B'	102-141
A''	142-182
Coda	183-end

Figure 5.11 *Wrath*, movement III, formal structure

Although all three A sections in "Amok" use fairly similar materials, Garrop wisely uses different registers with those materials to create the different levels of fury in both the saxophone and piano parts. The opening A section uses stepwise intervals and mainly stays in the first octave to create a calm effect. The A' section includes figurations that alternate between the first and the second octaves. In the A'' section, all the phrases

stay in the third octave. Garrop uses these similar figurations in different octaves to produce different levels of intensity each time. Figures 5.12, 5.13, and 5.14 show the first three bars of the three A sections.

Garrop's use of dynamics is another interesting aspect of this piece. The dynamic markings gradually grow louder and stronger in each A section to represent the imagery of violence. The A section only includes a dynamic range from *piano* to *forte*. The A' section includes stronger dynamics up to *forte* and *fortissimo*, and A'' is the fiercest section, starting at *fortissimo* and building to *fortissississimo* at the end.

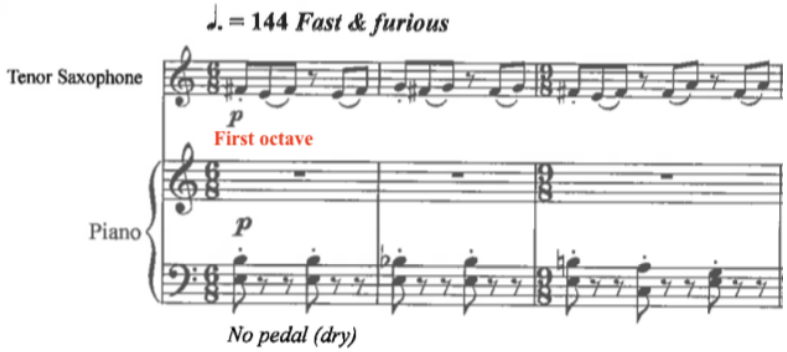

Figure 5.12 *Wrath*, movement III, A section measures 1-3, score

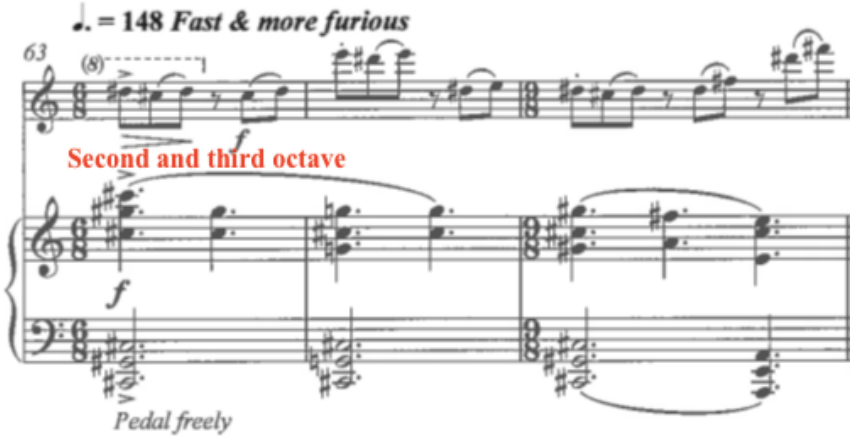

Figure 5.13 *Wrath*, movement III, A' section, measures 63-65, score

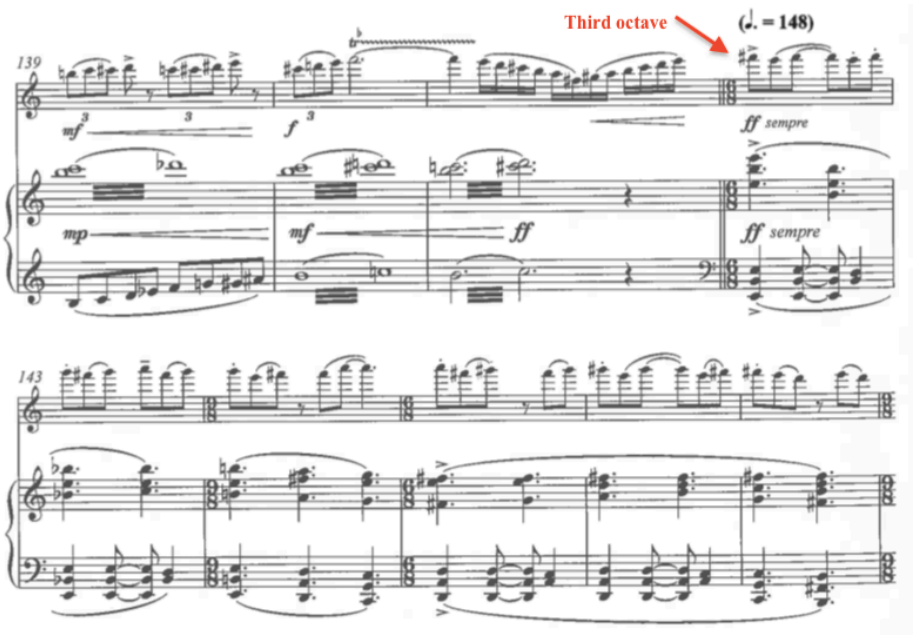

Figure 5.14 *Wrath*, movement III, A'' section, measures 139-147, score

The piano part in the first A section is relatively simple in its use of rhythm and technique. The piano part has primarily one chord on each downbeat with a short and dry articulation. To increase the level of energy and violence, Garrop increases the thickness of the texture and uses a stronger dynamic at A' in the piano part, although the piano still predominantly plays on each down beat. Furthermore, she adds the sustain pedal in the piano part to make the sound ring longer and to enlarge the sonority, while in the first A section there is no use of the pedal. In the final A'' section, the piano part not only contains thick harmony but also syncopation to increase the intensity. Consequently, the texture grows thicker and thicker each time the A section returns. Figure 5.15 is the list of three A sections.

	Measure number	Register	Dynamic range	Piano material
A	1-39	1st octave	*p-f*	One chord each down beat, short (dry)articulation
A'	63-101	1st, 2nd octaves	*p-ff*	Thicker chord each down beat, with freely sus. pedal
A''	142-182	3rd octave	*mp-fff*	Thicker chord, with sus. pedal

Figure 5.15 *Wrath*, movement III, list of three A sections

Compared to the very rhythmic A sections, both B sections may be analyzed by the horizontal motion of the melodic line. In order to express the frustration of the composer, the melodic lines contain mainly dissonant sonorities with the use of the interval class 1, interval class 6, and a good deal of chromaticism. In measures 42 to 50 (see figure 5.16), Garrop uses a lot of dissonance to create a distorted sound and produce an image of frustration. Moreover, she writes in the altissimo register with pitch bending in the saxophone part to represent the image of shrieking at the end of both B sections. Although both B sections do not have particularly difficult rhythms in the piano part, Garrop writes steady ascending eighth-note figurations to create energy and maintain the intensity.

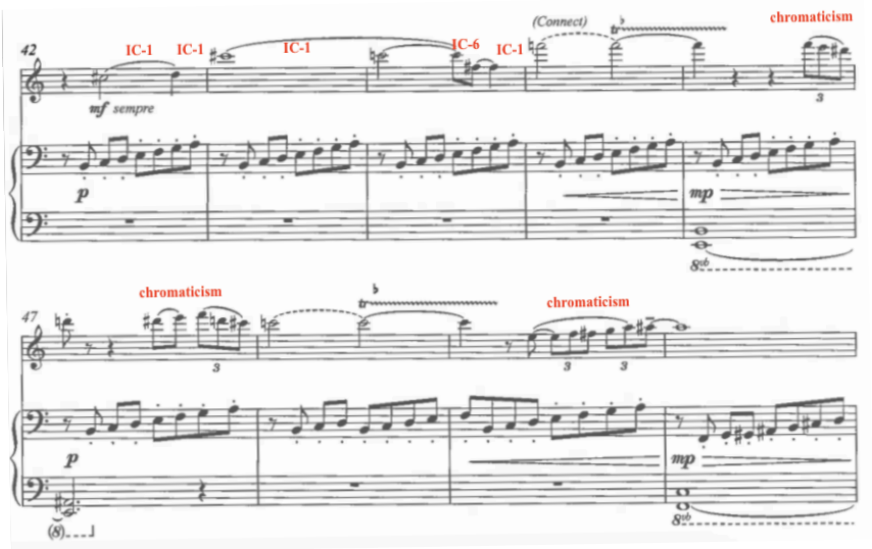

Figure 5.16 *Wrath*, movement III, measures 42-50, score

In sum, the whole piece has a much stronger level of emotion and anger when compared to *Tantrum*. Garrop's use of harmony, altissimo, register, texture, and timbre for both saxophone and piano produces an even higher level of tension than *Tantrum*, demonstrating a growth in the depth of emotion from a young child to a teenager. *Wrath* is also more technically challenging for both the pianist and saxophonist.

CHAPTER 6

PIECES OF SANITY

Garrop wrote *Pieces of Sanity* in 2007 for Christopher and Hannah Creviston, who recorded this piece on their compact disc, *Breaking*. *Pieces of Sanity* contains five short movements entitled "Rage," "Despair," "Euphoria," "Possessed," and "Stoic." The length of this piece is approximately eleven (11) minutes, and it is published by the Theodore Presser Company.[38] The technical demands are moderate with only glissandi required as an extended technique. There is also a short, six-measure improvisation in the fourth movement.

BACKGROUND

In the program note, Garrop mentions that this piece "contains five miniatures, and each movement represents a frozen snapshot of a particular state of mind."[39] Garrop also notes in the interview that she composed *Pieces of Sanity* while she was reading *Harry Potter and the Deathly Hallows,* the last of the Harry Potter book series, and that those five snapshots were all inspired by this book.

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[38] Stacy, Garrop, "Instrumental," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/Instrumental/saxophone/ (accessed November 12, 2018).

[39] Stacy Garrop, *Pieces of Sanity*, (King of Prussia: Theodore Presser Company, 2010.), 1.

Four of the five movements are composed with a general image of the overall story of Harry Potter rather than specific emotions or scenes that happened in the book. In the last movement, "Stoic," however, Garrop imagines what Harry Potter must have felt when he needed to go to the forest to meet with Voldemort for the final conflict. Much like in the books, this movement is the climax of the entire piece.[40]

In the interview, Garrop also mentions that movement three, "Euphoria," has a different emotion from the other movements. This movement portrays a happy moment in Harry's life. She believes that music needs to have some sort of varied shape rather than staying in a dark mood for the entire work. Thus, movement three uses a different style and emotional content than the other movements.[41]

PERFORMANCE GUIDE AND EXAMINATION

Movement I: Rage

This movement is the most challenging due to the extensive use of the altissimo register. Although Garrop gives the instruction that "All octava signs in this movement are optional,"[42] playing these passages one octave higher will more effectively produce the tension and feeling of intense anger. As a result, this movement will be the most difficult movement in the piece for most saxophonists.

[40] Interview with Garrop, (May 15th 2018).

[41] Ibid.

[42] Stacy Garrop, *Pieces of Sanity*, (King of Prussia: Theodore Presser Company, 2010.), 2.

Unlike her other saxophone pieces, which use constantly changing meter within a short section to create tension, Garrop does not use that tool in this movement, stating her concern that including both elements would distract the performers and make a good performance less likely.[43]

One of the important issues to consider in this movement is the intervallic relationship between the notes and their grace note embellishments. If one considers the actual note and the grace note as a group, the entire movement is made up of primarily the interval of a minor ninth, which is interval class 1 (see figure 6.1 at measures 1 to 6). Interval class 1 not only occurs between grace notes but also in the melodic line, such as in the "Ferocious" section that begins in measure 41 (see figure 6.2). The dissonance of these minor seconds convincingly creates the intensity needed to portray the rage that Garrop intended. Without the grace notes, moreover, most of the main melodic structures move by a minor second (see figure 6.3, measures 12 to 13). Garrop utilizes interval class 1 to express the imagery of rage not only at the small unit of the grace note but also in the main melodic structures. Figure 6.4 shows the melodic structure as it would appear in the same register.

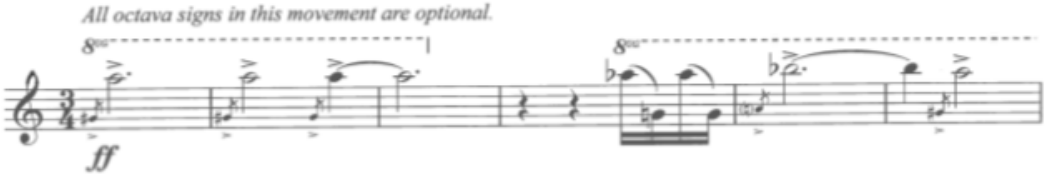

Figure 6.1 *Pieces of Sanity*, movement I, measures 1-6, saxophone part

[43] Interview with Garrop, (May 15th 2018).

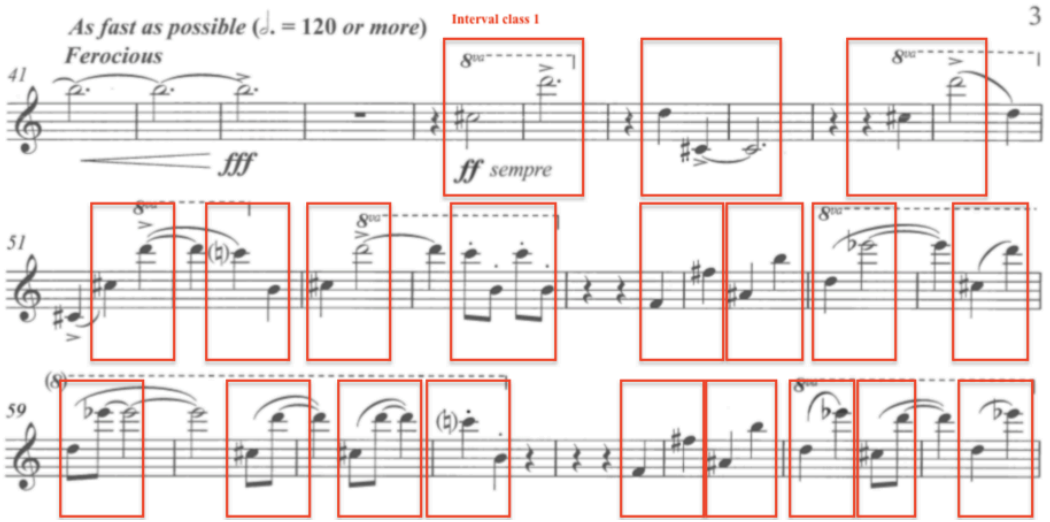

Figure 6.2 *Pieces of Sanity*, movement I, measures 41-66, saxophone part

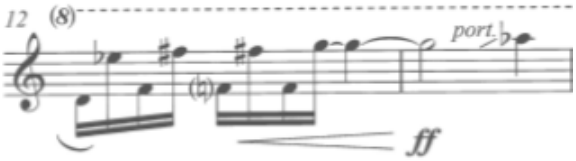

Figure 6.3 *Pieces of Sanity*, movement I, measures 12-13, saxophone part

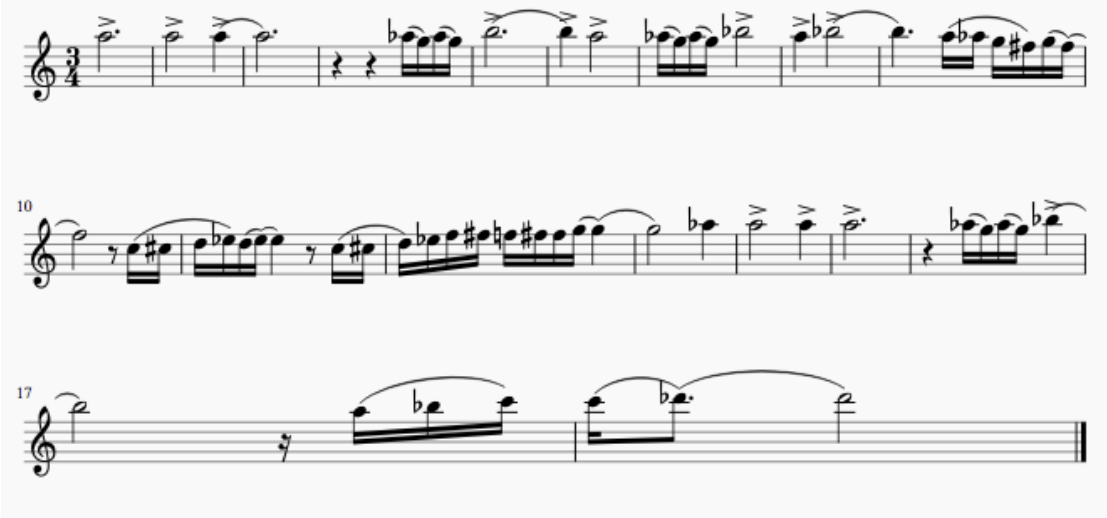

Figure 6.4 *Pieces of Sanity*, movement I, melodic structure (same register), measures 1-18

Structurally, this movement can be divided into two parts with a transition. The A section lasts from the beginning to measure 28, followed by a short transition. The B section begins in measure 41 and lasts until the end of the movement. In addition to the extensive use of altissimo, which was mentioned earlier, the tempo of this movement adds to the level of difficulty. Garrop sets the initial tempo at quarter-note = 132. After the transition, the tempo in the B section is dotted-half note = 120, which is almost three times as fast as the A section. Because of these two issues, it is quite difficult for a live performance of the B section to be performed perfectly. The only suggestion in the A section for the saxophonist is adding the fingering 4, Ta (side Bb), and Tc (side C) for the altissimo Abs, As, and Bbs. By adding those three keys, the altissimo will be easier to produce when moving rapidly between the regular register and the altissimo.

At the end of the A section, Garrop uses a similar technique to that of measure 53 of the third movement of *Tantrum*; she suddenly ends one small section and then begins a new section with new materials following immediately afterward. After the chaotic and intense materials in the A section, Garrop temporarily releases the tension by using a quiet dynamic in the lower register in measures 29 to 40. This acts as the calm before the storm, because the music rapidly changes to another level of tension and anger when the B section begins. The tempo becomes faster, the choice of notes is higher, and the intensity starts to build from the beginning of the B section but is not released until the end of the movement. This is one of the reasons that Garrop's music is so brilliant for listeners. Her music always fully shows the emotional imagery by using a variety of colors, emotions, and musical effects. "Rage" is a clear example of this.

One suggestion for the saxophonist is the choice of fingering for the altissimo D that appears in measure 46. For some saxophonists, one possible altissimo D fingering would be fingering high F (F3) and voicing it up a sixth. A second fingering choice for altissimo D would be using the front key (X) with Ta (side Bb). This fingering may have better results in portraying the musical emotion for several reasons. First, the second fingering is easier to produce and can create the intense colors required in this section better than the first fingering. Also, because of the *fortissimo* and louder dynamic markings, the timbre of using the front key with Ta sounds more resonant. Moreover, it is easier to play louder without cracking than the other fingering.

Since this movement uses very straightforward rhythms, rehearsing with piano would not be a primary concern for the performers. The only thing that the saxophonist needs to be aware of is to count the dotted-half note as a beat in the B section (measures 41-end), so the performers will not lose track by counting the much faster quarter note as the beat.

Movement II: Despair

Compared to the first movement, "Despair" is relatively simple with respect to technical demands. The tempo marking is quarter-note = 80, and ninety-five percent of the movement consists of quarter notes. Ensemble is not an issue in this movement, because everything is stable rhythmically. However, this movement requires the performers to focus more on emotions, timbres, and phrasings than on technical demands. The composer writes in her performance instructions that "in each two-note grouping,

play all second notes slightly short."[44] The intervallic relationship in all of the two-note groupings is a minor second (interval class 1), which is the same interval that appears frequently in the first movement. Garrop connects the two movements by utilizing the same interval class to present opposing emotions. In this movement, the effect of the descending two-note groups with the slightly shorter second note can be associated with someone who is sighing and feeling depressed. It also convincingly presents a sense of weeping as in Garrop's instructions. The movement contains extreme contrasting dynamic markings that grow from *pianissimo* to *fortissisissimo* and represent the image of weeping growing in intensity until it becomes wailing.

The melodic line from the beginning to measure 7 is the same as in measures 8 to 14. The dynamic marking is *pianissimo* in the opening measures, and it gradually crescendos in measure 7 to *piano* in measure 8. This second statement of the melody at a higher dynamic level emphasizes the sorrow with more intensity. Garrop also uses a slightly thicker texture and syncopated rhythms in the piano part to further increase the sorrow.

After the opening section, the music gradually builds in intensity and starts to become more aggressive in measure 22. The minor second is still the main element in the second half of the movement, but Garrop expands the motif by adding a diminished fifth, minor sixth, or tri-tone to create an aggressive and intense feeling. The dynamic markings also progress from *mezzo piano* to *fortissimo* between measures 22 and 28, which contributes to the increased emotional intensity.

[44] Stacy Garrop, *Pieces of Sanity*, (King of Prussia: Theodore Presser Company, 2010.), 4.

The most colorful section and the moment of emotional climax in this movement is the ending, which concludes with a series of repeated Cs (concert Eb) in the saxophone part. Although Garrop only uses one pitch, each C represents a different emotion by a crescendo and a variety of accents. One suggestion for the saxophonist is to use a sub-tone to decrease the volume to *niente* on the last note so that it will correspond to the style of the first note of the movement as well as maximize the contrast from the loud repeating Cs.

Movement III: Euphoria

This movement has completely different ideas and moods than the other movements as one can infer from the title. Garrop uses tremolo effects and rolling chords in the piano part to create a blurred, dream-like, vague picture that represents a sense of euphoria. In order to fully express this emotion, Garrop utilizes long rhythmic gestures that create a sense of timelessness. The saxophone melody floats over a slowly changing harmony in the piano part. This movement can be divided into two parts based on the melodic figures. The first part lasts from the beginning through measure 18 and the second part from measure 19 to the end.

An important aspect of this movement is the way the harmony supports the imagery. Even though the title indicates a sort of joy and excited breathlessness, Garrop frequently outlines the melody in tri-tones, such as in measures 3 and 5. The tri-tone would more typically be used to give an unsettled feeling as opposed to euphoria. The G ascends to a high C# (concert Bb-E) in measure 3; another tri-tone from G# to D (concert

B-F) occurs in measure 5. The tri-tone can also be found in the second part of the movement (see figures 6.5 and 6.6).

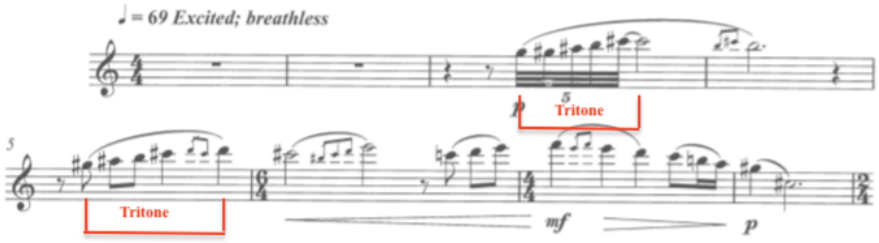

Figure 6.5 *Pieces of Sanity*, movement III, measures 1-8, saxophone part

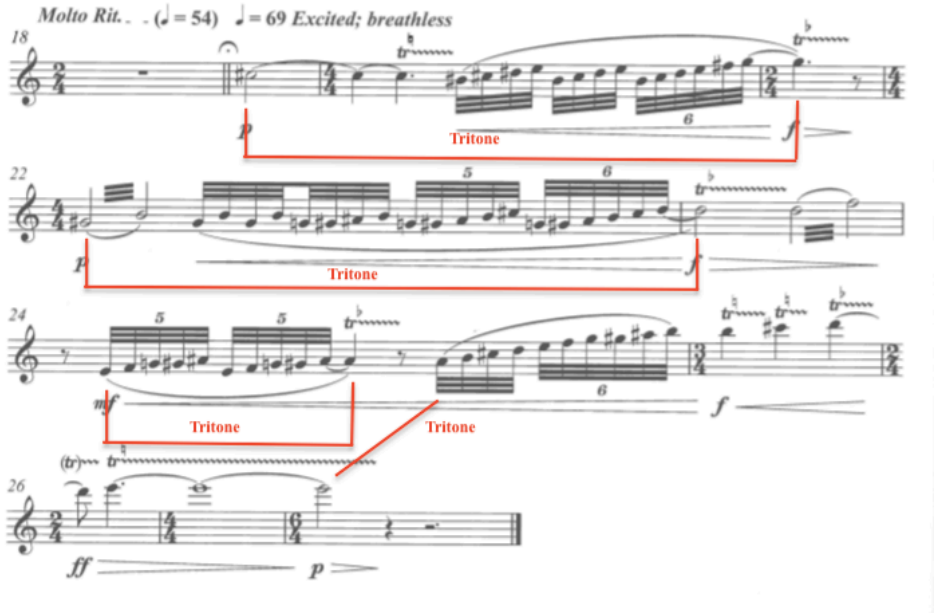

Figure 6.6 *Pieces of Sanity*, movement III, measures 18-28, saxophone part

Movement IV: Possessed

This movement is the climax of the piece. Because of the extremely complicated rhythms in the piano part and resulting difficulty for rehearsing with the saxophonist, this movement is the most challenging for both performers. This movement further requires a few bars of improvisation and some use of glissando. Based on the tempo and texture, this movement can be divided into three different sections, and each section has a

different level of intensity. The first section lasts through measure 22, the second section begins in measure 23 and lasts through measure 41 with a few bars of improvisation, and the third section lasts from measure 48 to the end.

The first section is very challenging for both performers to stay together because of the intricate rhythm in the piano part and the unison pitches shared by the piano and saxophone. These two elements make the first section difficult to play precisely together. Garrop, however, gives the instruction "Loosely together" at the beginning of the A section, which makes this section slightly easier. She states in the interview that "My style got simplified to make sure that is easier to put together, so that people could spend more time on making music of it."[45] Garrop intends to convey a sense of being pursued. The first few bars have a strong sense of dragging in the saxophone part. It begins on a middle B (concert D), and the music sounds like it is moving forward, because it develops to a higher pitch. However, it returns to the initial pitch a few measures later. The same kind of stretching back and forth happens again in measures 1 to 6. In this section, Garrop also uses some crescendo and decrescendo markings to emphasize these fluctuating phrases. Thus, the first six bars build the tension, but the saxophone stays on the middle B. This compositional style could be compared with the last movement of *Tantrum* where Garrop develops the music surrounding an initial pitch. Another way Garrop shows a sense of being pursued is through her use of rhythm. If one listens to the recording, the piano part contains some uneven rhythms to express a sense of haste, which creates a feeling of uneasiness throughout this movement. Garrop then uses a

[45] Interview with Garrop, (May 15th 2018).

glissando with a huge crescendo to bring the music to the next major section. The same compositional technique (glissando with a large crescendo) and sonority can be heard in some of her other pieces, such as measures 28 to 29 in the first movement of *Tantrum*, measures 40 to 41 in the second movement of *Tantrum*, and measures 98 to 100 of *Fragmented Spirit*.

As mentioned before, ensemble can be an issue in this movement. Thus, one possible interpretation for the saxophonist is to blend those long notes – the written B in the first bar and the written D in measure 3 – into the piano sound in the opening section. This not only fits the style but also helps the saxophonist hear what the piano is playing so that the saxophonist and pianist will not fall apart.

The next section (measures 23 to 47) requires advanced fingering technique because of the tempo marking of quarter-note = 184 to 200 with some wide interval leaps involved. At the beginning of this section, Garrop provides the instruction "Maniacal." Garrop not only uses a faster tempo to create the intense imagery but also uses a two-note motif and a sort of chromaticism to emphasize the dissonance and chaos. The tension and emotion do not completely release until the third section begins in measure 48. During this maniacal section, Garrop slightly holds the tension back by using dotted eighth notes to add to the length of the notes in measure 29, but the music immediately returns to the tense feeling and becomes even stronger after the brief respite. Since there is no additional dynamic instruction from the composer except the *fortissimo* at the beginning of the measure 23, one possible interpretation would be to drop the dynamic level down to *mezzo forte* at measure 29 and crescendo to *forte* at measure 31. By decreasing the dynamic, the music will naturally have more room to build up the tension to the section

of improvisation rather than keeping the intensity high through the entire section. As a result, measure 29 is a reasonable spot to slightly hold back the dynamics.

Before the third section starts, Garrop uses six bars of improvisation (measures 42-47) where she suggests, "Gliss to a random high pitch, and then improvise a screaming, chaotic solo." Garrop leaves those bars to the performer to create different maniacal thoughts from person to person. This is another place where the music might create an ensemble issue. Since this section is improvised, tracking the time and beat can be difficult, especially if the saxophonist plays a glissando to an uncertain high pitch. Therefore, a cue from the pianist at the downbeat of measure 48 is crucial for the saxophonist.

The final section of this movement begins in measure 48 where Garrop gives the instruction "Screaming." Obviously, this is the section that needs to be full of dark color and negative emotion. The last section also contains elements of chromaticism as well as the familiar minor second interval in order to build the energy until the end of the movement.

Movement V: Stoic

Based on the titles of the previous movements, this movement is an appropriate conclusion to the piece. This movement is also the one that Garrop decided to specifically write about one of the scenes from *Harry Potter and the Deathly Hallows*. After experiencing chaotic thoughts, twisted emotions, and diverse sonorities, the music finally settles to a calm state. This movement shows the listener a strong sense of steadiness. As one might expect, the texture becomes much thinner, the use of rhythm is simpler, and

the dynamic is steady without too much fluctuation between the piano and the saxophone when compared with the previous movements. To create the sense of stoicism, the intervallic relationship of the main melodic structure is quite narrow as opposed to the use of wide intervals or big leaps (see figure 6.7). Garrop uses triplets in a variety of different rhythms as the primary motif.

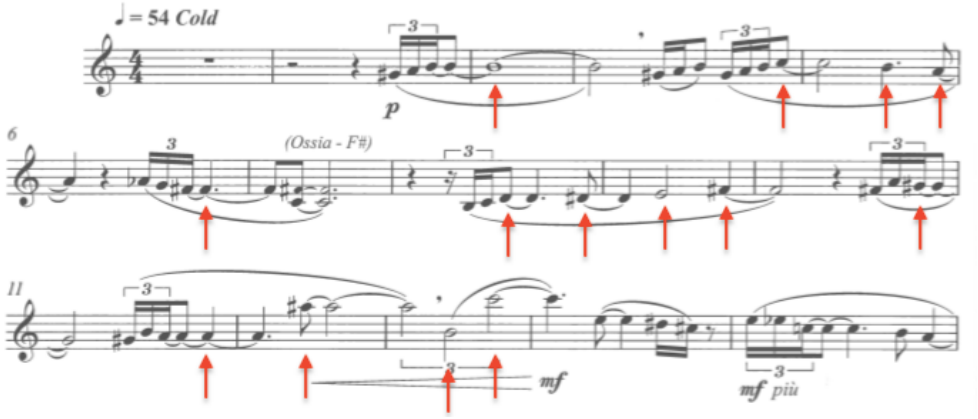

Figure 6.7 *Pieces of Sanity*, movement V, measures 1-15, saxophone part

This movement can be divided into three parts. The first part lasts from the beginning to measure 24 and portrays a sense of helplessness. The energetic second part only last a few bars from measures 25 to 28, and the last part immediately switches back to the sad emotion to convey a sense of giving up the fight.

This movement does not contain particularly difficult technical demands. Deciding how to present the color and mood behind the music, however, becomes a significant challenge. One possible way to perform this movement might be to play with a straight tone without adding vibrato to the very beginning of the long notes in order to present an image of stoicism and emotional coldness. Vibrato can be added in measure 11 where the music starts to develop and increase in dynamic intensity.

At the end of the second part in measure 28, the music suddenly stops at the most agitated moment and begins a new section with a different emotion immediately afterward. The material that follows has completely different dynamic markings, colors, and styles. Garrop wisely uses a one bar pause with a fermata to make the piece sound more dramatic.

The style in the last section is different from that of the previous section and creates an image of sorrow to finish the piece. The most interesting aspect of the last part is the melody, which has a similar effect as the second movement of William Albright's saxophone *Sonata*, "La follia nuova: a lament for George Cacioppo." If one considers measures 11 to 12 of the second movement of Albright's *Sonata*, the phrase consists of an ascending whole step and a descending minor third repeated twice as a sequence. At measure 29 of 'Stoic," Garrop uses the same intervallic relationship (see figure 6.8). The only difference is that Albright starts the phrase on a written high A# while Garrop starts on a written high B. Although the rhythm that Garrop uses is slightly different than Albright's, the interval relationship is the same. Finally, this movement ends with the same cold emotion and the same pitch (written G#) as the beginning, which links together the whole movement.

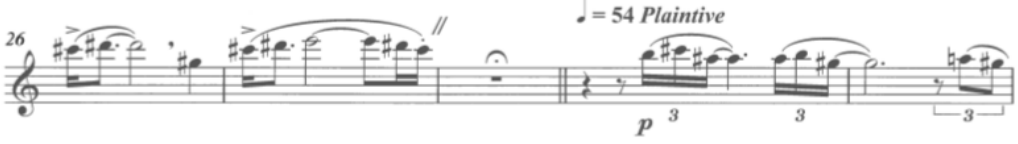

Figure 6.8 *Pieces of Sanity*, movement V, measures 26-30, saxophone part

CHAPTER 7

QUICKSILVER

Garrop wrote *Quicksilver* in 2017 for alto saxophone and wind ensemble, and it is her first saxophone concerto. It was commissioned by 15 universities and soloists:

- Appalachian State University • Scott Kallestad, saxophone
- Arizona State University • Christopher Creviston, saxophone
- Baylor University • Michael N. Jacobson, saxophone
- Butler University • Heidi Radtke, saxophone
- Carthage College • Andrew Carpenter, saxophone
- Louisiana State University • Griffin Campbell, saxophone
- Penn State University and the Margot Music Fund • David Stambler, saxophone
- SUNY Potsdam • Casey Grev, saxophone
- University of Alabama • Jonathan Noffsinger, saxophone
- University of Massachusetts Amherst • Jonathan Hulting-Cohen, saxophone
- University of Michigan at Ann Arbor • Timothy McAllister, saxophone
- University of Nebraska-Lincoln • Paul Haar, saxophone
- University of North Carolina at Greensboro • Steven Stusek, saxophone

- University of Oregon • Idit Shner, saxophone
- University of South Carolina • Clifford Leaman, saxophone[46]

Quicksilver uses the standard concerto format of three movements in a fast-slow-fast relationship and lasts approximately twenty-three (23) minutes. The movements are titled "Antics of a Newborn God," "Guiding Souls to the Underworld," and "Messenger of Olympus."

BACKGROUND

Quicksilver is based on Mercuty, the mythical Roman god. As one can see on the composer's website, much of her recent music is based on ancient mythology. Garrop was inspired to start writing music based on ancient mythology by the concertmaster of the Detroit Symphony Orchestra (DSO). In 2007 Garrop was working with the DSO, which had a female concertmaster at the time, and this unusual circumstance inspired Garrop to write something unique and extraordinary for the concertmaster.[47] Garrop chose Medusa from Greek mythology as the inspiration for a new orchestral work, *Becoming Medusa*, in order to honor the concertmaster. *Becoming Medusa* is the piece that first demonstrates Garrop's interest in composing on topics based on ancient mythology. A few years later, while working with the Albany Symphony and Chicago College of the Performing Arts,[48] Garrop added four additional movements to *Becoming*

[46] Stacy, Garrop, "Instrumental," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/Instrumental/saxophone/ (accessed June 27, 2018).

[47] Interview with Garrop, (May 15th 2018).

[48] Stacy, Garrop, "Media," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/Instrumental/saxophone/ (accessed October 25, 2018).

Medusa to complete her *Mythology Symphony* in the standard multiple-movement orchestral format.[49] The five movements of the *Mythology Symphony* are "Becoming Medusa," "Penelope Waits," "The Lovely Sirens," "The Fates of Man," and "Pandora Undone," and all were completed in different years. After finishing this piece, Garrop has continued using characters from Greek and Roman mythology as the main figures in her more recent works, including *Helios*, *Legend of Olympus*, and *Athena Triumphant*.[50]

Quicksilver, which is a play on the common name for the chemical element mercury, depicts the character of the Roman god, Mercury. Garrop explains there are two reasons she chose topics from Roman mythology and Mercury as the main character in particular. The first reason is the nature of the saxophone. The saxophone can produce a wide variety of timbres, styles, and colors and can also rapidly change character from one style to another. These features are similar to the traits of Mercury, a god known for his speed and agility. The second reason is that, whilst composing this piece, Garrop was reading the story of Hermes, who is a Greek god comparable with Mercury. Since the third movement of her brass quintet, *Legends of Olympus*, is based on Hermes, Garrop chose Mercury as the main character and *Quicksilver* as the title of this piece to avoid confusion.[51]

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[49] Interview with Garrop, (May 15th 2018).

[50] Stacy, Garrop, "Instrumental," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/Instrumental/saxophone/ (accessed June 27, 2018).

[51] Interview with Garrop, (May 15th 2018).

Garrop first composed *Quicksilver* at the piano and then expanded it to the full wind ensemble version.[52] The first movement, "Antics of A Newborn God," describes the birth of Mercury as well as the mischief he creates, such as stealing Apollo's cows. Movement II, "Guiding Souls to the Underworld," describes Mercury bringing souls to the Underworld. The last movement is "Messenger of Olympus" and references the story of Dido and Aeneas as well as Medusa. Moreover, this movement depicts Mercury's main feature: rapid motion.

This piece does not employ any extended techniques except altissimo, so the saxophonist is required to regularly and smoothly play into the altissimo register. In addition, the tempo in some sections is extremely fast. Hence, rapid technique is important and required to fully express the speed of Mercury.

PERFORMANCE GUIDE AND EXAMINATION

Movement I: Antics of a Newborn God

This movement can be divided into a few sections based on the story: the birth of Mercury, his first steps, and Mercury stealing cows. It then returns to the initial material. This movement can also be generally analyzed as A-B-A' form (see figure 7.1).

	Description		Measure Number	Letter Number
A	The birth of Mercury		1-87	beginning-B
B	A_1	toddles, looking for mischief	88-166	C-G
	B_1	Stealing Apollo's cows	167-298	H-K
	A_1	looking for mischief	299-375	L-O
A'	Initial materials (the birth of Mercury)		376-408	P-the end

Figure 7.1 *Quicksilver*, movement I, formal structure

[52] Interview with Garrop, (May 15th 2018).

The main motif of the A section, which represents the birth of Mercury, is introduced by the band; later the saxophone plays the same material at measure 20. This is written B-C-A-Eb (concert D-Eb-C-Gb), pitch class set (0 2 3 6), which is the same pitch class set as in *Wrath*. In Garrop's view, the musical effect of this interval combination creates the image of the origin of everything.[53] She also uses the same interval combination to depict the birth of Mercury at the start of the piece. When the saxophone enters, the main motif is repeated three times from measures 20 to 29. In order to express the birth of Mercury, Garrop writes additional materials after the last note of the motif each time (see figure 7.2). She writes the last note from written Eb to F the first time, keeps the pitch on the Eb second time, moves from Eb to Gb the last time, and finally lands on altissimo A. When listening to the recording, this slightly changing motif sounds like something is about to rise and develop. In addition, she makes the note value of the motif shorter and shorter each time to portray motion and the moment of birth.

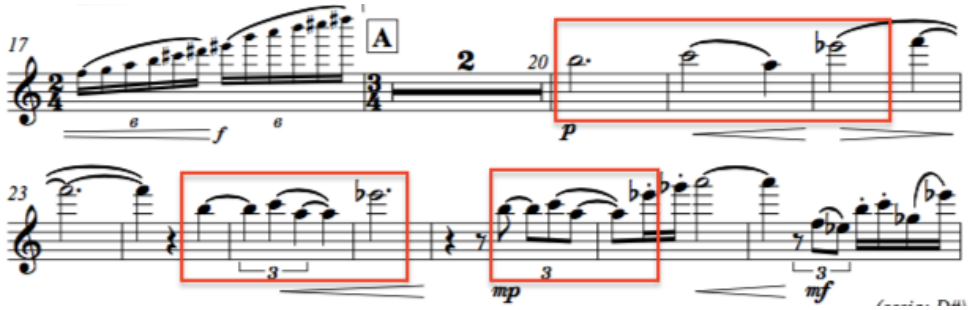


Figure 7.2 *Quicksilver*, initial motif, movement I, measures 17-29, saxophone part

At the beginning of the B section (letter C), Garrop inserts another short image to depict Mercury's first steps and his search for mischief. As is common knowledge, the first steps of an infant are typically unstable. To fully depict this lack of stability, Garrop

[53] Interview with Garrop, (May 15th 2018).

uses 5/8 meter with the uneven eighth-note pattern in each bar (see figure 7.3, measures 74 to 87). Starting at letter D, each beat of the 5/8 meter becomes steadier to indicate that Mercury is gaining stability with his steps. The use of 5/8 meter allows the section labeled "looking for mischief" to sound vivid and playful. The irregular 5/8 meter tends to create a sense of liveliness, especially when compared with the more predictable 6/8.

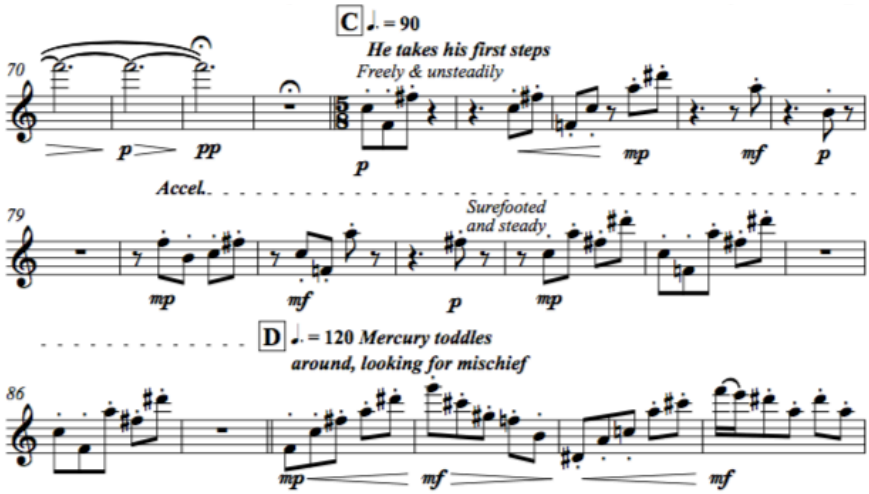


Figure 7.3 *Quicksilver*, learn first step, movement I, measures 70-91, saxophone part

Letter D describes the moment when Mercury begins looking for mischief. Garrop uses a speedy tempo to express Mercury's swift flying and impish character. The staccato notation is crucial, especially in the motif from measure 88 to 91, since it makes the steady eighth notes sound lively and light; the accompaniment has the same articulation to fit the imagery. Garrop writes in a fairly light texture in the accompaniment for this section, rather than a complex and thick sonority, to make it full of playfulness. In general, letter C to letter H is extremely challenging for saxophonists because of the rapid tempo (dotted-quarter note = 120), the rapid technique, and the altissimo register.

During the section where Mercury steals cows at letter H, the accompaniment parts have stable eighth-note figures. An interesting effect is the steady eighth-notes before and after he steals the cows from the pen. These figures from letter H to the end of I use the interval of a minor third, which represents Mercury's continued attempts to steal the cows and could also show Mercury's excitement. However, Garrop uses steady major third figures to demonstrate when the cows had been stolen (see figures 7.4 and 7.5 for examples of before and after Mercury steals the cows). Also, in figure 7.4, the quarter note figures in the bass line represent the mooing cows, which continues in the following measures. After stealing the cows, Mercury runs away to find more mischief, and at letter K, the music returns to the sixteenth note figure to represent this rapid motion.

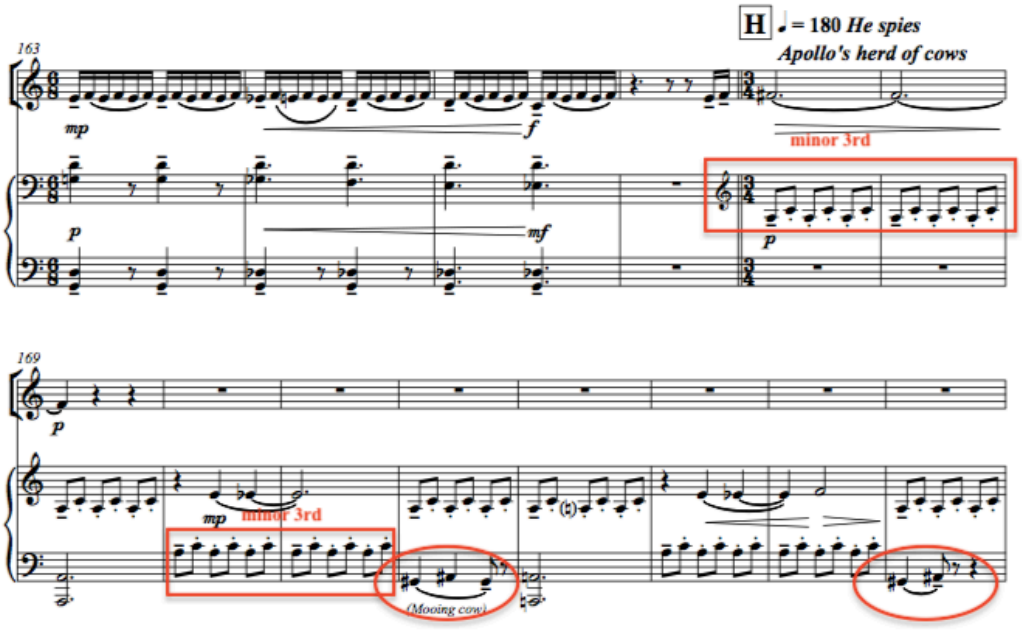


Figure 7.4 *Quicksilver*, before stealing cows, movement I, measures 163-176, score

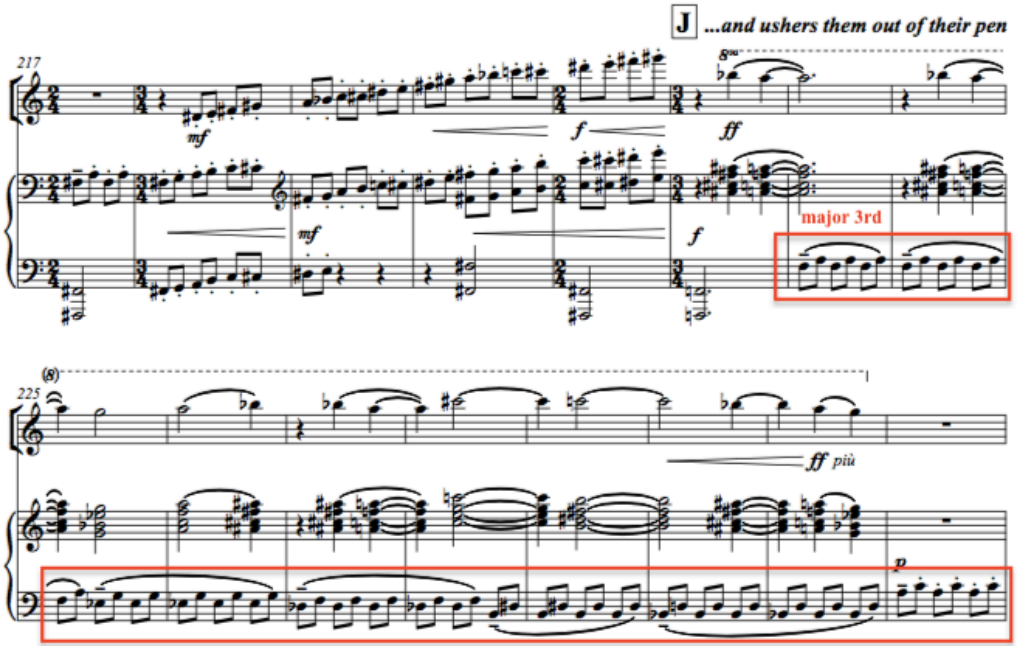


Figure 7.5 *Quicksilver*, after stealing cows, movement I, measures 217-232, score

At the end of the first movement, Garrop combines the two primary motifs. At letter P, the opening materials return, while the accompaniment at the letter Q uses the steady eighth-note figure to recap the cow stealing section. The entire first movement is extremely challenging for the saxophonist and the band, not only because of the technical demands but also the difficulties in the ensemble. There are many moments, such as measures 106 to 108, where the saxophonist plays the first three beats and the band comes in for the last two beats in the 5/8 meter at an extremely fast tempo. The irregular meter, coupled with the fast tempo, makes counting difficult. These difficulties require both the saxophonist and the band to be focused at all times.

Movement II: Guiding Souls to the Underworld

The second movement depicts Mercury bringing souls to the Underworld. It is a slow movement with intense and dark emotions. The whole story can be considered in

three parts. The first part references Pluto, the god of the Underworld, who asks Mercury to bring him souls. The second section depicts Mercury's approach to those mortals so he can take their souls. He finally leads them to the Underworld in the third section. At the beginning of the second movement, Garrop uses a bell-like effect in the band to represent the moment of Pluto's request. The chords are extremely dissonant, which also creates darkness in this movement. Although the first part of the second movement does not have the same kind of technical demands as the first movement, it needs to be performed expressively to show sorrow.

After Pluto's request, Mercury begins to approach mortals at the end of their lives, which, musically, starts at letter A. Garrop uses steady eighth-note figures in the accompaniment to represent Mercury's gradual approach. The saxophone introduces the motif for the first time at measure 41, and then Garrop uses the sequence starting a major seventh higher in measure 46. The difference here is she repeats the motif in a higher register to show the tension as Mercury is getting closer to the mortals. Later, in measure 51, the music starts to build the intensity to describe the mortals as they are slowly dying. The texture begins to get thicker in the accompaniment and the saxophone plays in an increasingly higher register until the climax on a written altissimo D in measure 60. Before the end of letter A, Garrop composes a brief cadenza-like spot to express that the mortals are experiencing their last breath. The last four measures produce a special musical effect; Garrop not only uses a *ritardando* to depict the moment but also writes each phrase in a continually lower register. Moreover, the pitch bending in these four measures imitates the sound of a heavy sigh (see figure 7.6).

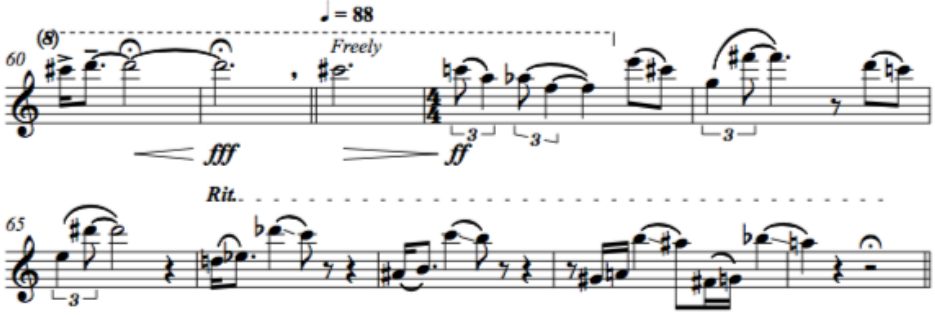


Figure 7.6 *Quicksilver*, mortals' sight, movement II, measures 60-69, saxophone part

The last section of the second movement depicts Mercury taking the souls to the Underworld. From letter B until the end of letter E, there are many moments when the band repeats the same material as the saxophone. This represents the souls who are following Mercury (see figure 7.7). At letter C, Mercury begins to bring souls to the Underworld. The phrase lines drop down and are repeated four times in the accompaniment. The first time starts with a concert F#6 in measure 74. The second repetition appears in measure 82, which starts on concert C#6. The third time is in measure 90 and begins on concert Ab5, and the last repeated motif starts on D5 in measure 100 (see figure 7.8). One can see that Garrop uses these repeated figures in a descending pattern to illustrate Mercury bringing the souls down to the Underworld.[54] The most important idea and compositional technique in this part is the use of this rhythm: a sixteenth note with a dotted eighth tied to a quarter note. This motif alternates between the saxophone and the accompaniment throughout the section. Garrop is attempting to depict Mercury issuing the calls and the answer of the souls. Figure 7.9 shows the idea of this call and answer in measures 90 to 94.

[54] Interview with Garrop, (May 15th 2018).

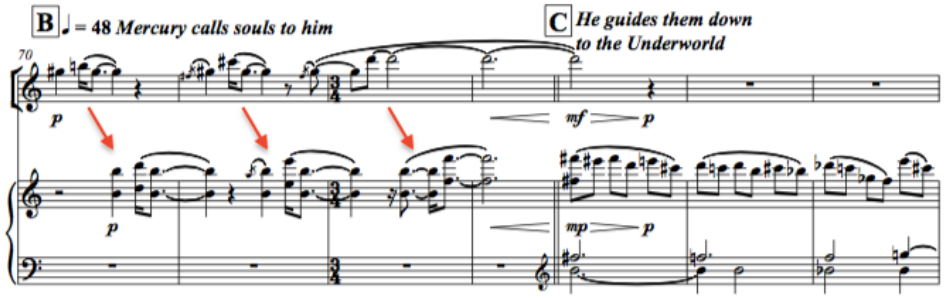
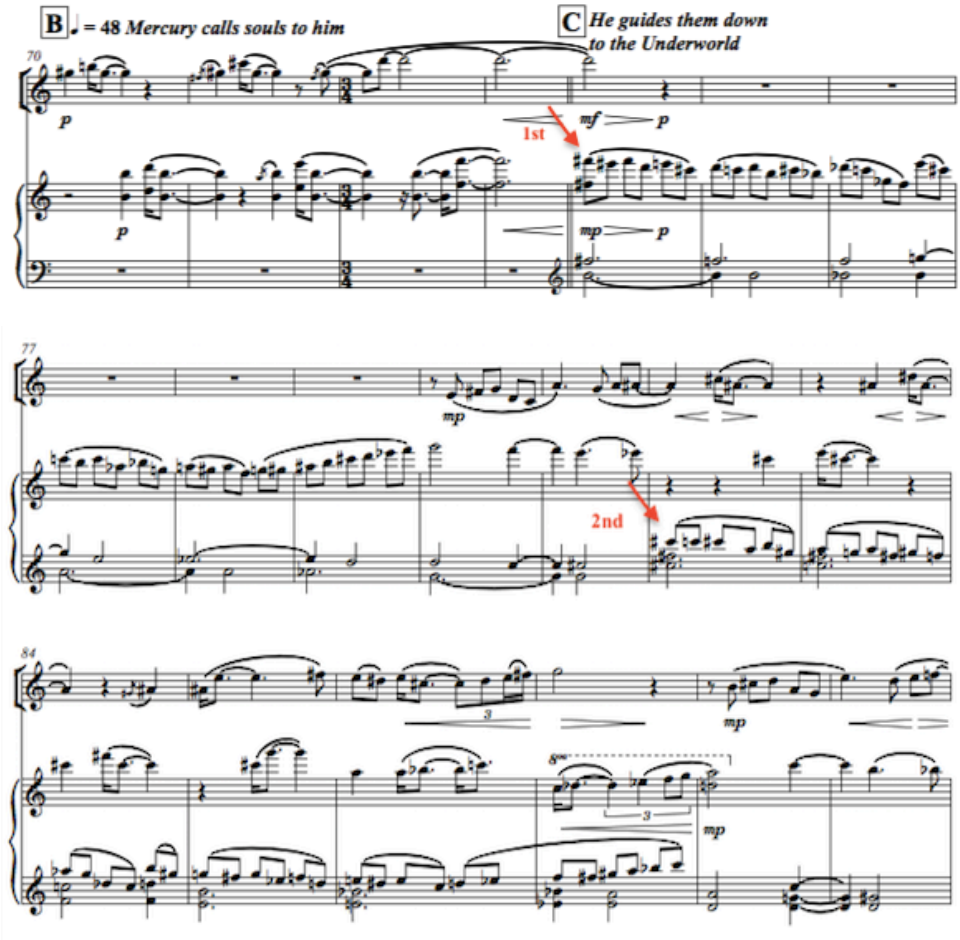


Figure 7.7 *Quicksilver*, mortals' follow Mercury, movement II, measures 70-76, score



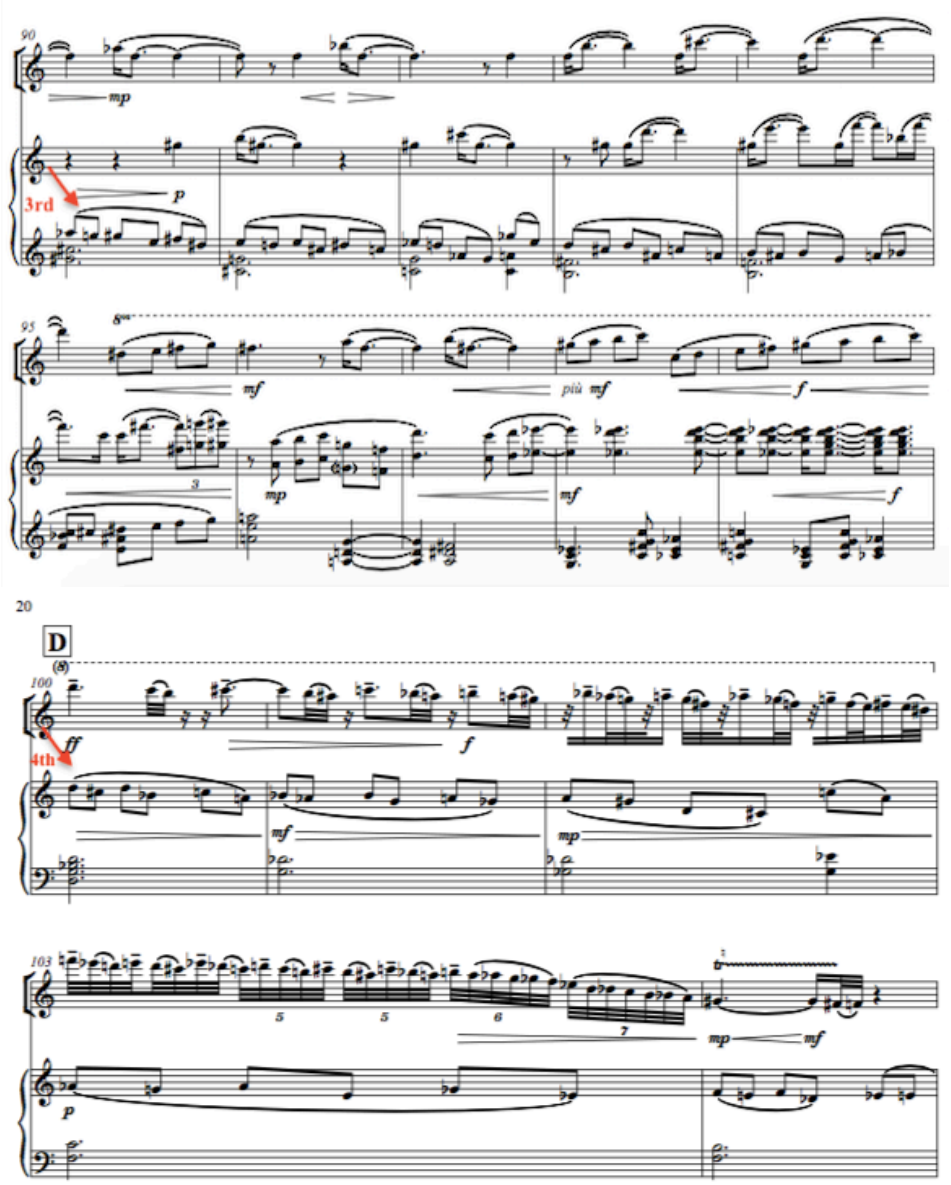


Figure 7.8 *Quicksilver*, Mercury brings souls to the Underworld, movement II, measures 74-104, score

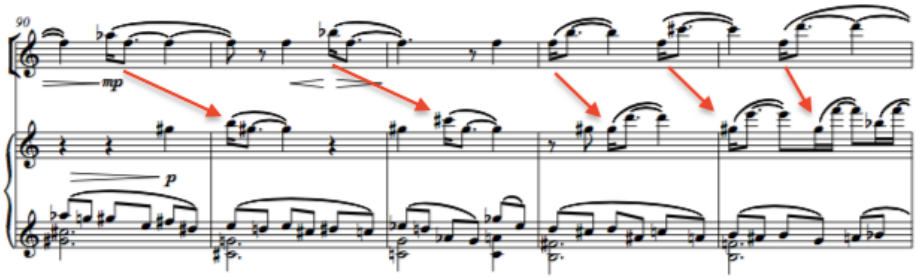


Figure 7.9 *Quicksilver*, call and answer, movement II, measures 90-94, score

Finally, the story changes abruptly in measure 120. When the saxophone issues the call by playing the dotted rhythm motif, the accompaniment finally gets silent. This part is the most touching moment; it expresses that all the souls have arrived at the Underworld, since no one answers the calls.[55] From letter F to the end, the music gradually gets softer and calmer to end the story.

Movement III: Messenger of Olympus

This movement depicts Mercury as he continues his duties as a god. It is also the most exciting movement for the listener, since there are numerous melodic lines played back and forth between the saxophone and the band, especially when the music describes Mercury's rapid flying. Because of this, and the rapid tempo and extreme altissimo register, the movement is extremely difficult technically for both the saxophonist and ensemble. The form of this movement is ABACA. The A section depicts the image of Mercury's swift flying, the B section describes the story of Dido and Aeneas, and the C section portrays the story of Perseus and Medusa.[56] Figure 7.10 is the formal structure.

	Description	Measure number	Letter number
A	Mercury's swift flying	1-57	A
B	Dido and Aeneas	58-130	B-D
A	Mercury's swift flying	131-188	E-F
C	Perseus and Medusa	189-251	G-I
A	Mercury's swift flying	252-end	J-end

Figure 7.10 *Quicksilver*, movement III, formal structure

[55] Interview with Garrop, (May 15th 2018).

[56] Stacy, Garrop, "Instrumental," Stacy Garrop Composer Inkjar Publishing Company, https://www.garrop.com/Instrumental/saxophone/ (accessed July 01, 2018).

As previously mentioned, all of the A sections show how Mercury flies rapidly, although they do not have the exact same materials. All three A sections do, however, contain some common elements, including the tempo of quarter-note = 144, the time signature of 6/8, and the sixteenth-note running figures. When Mercury is flying, the time signature is in a fast 6/8. In general, the 6/8 meter effectively produces the sense of movement.

There are three types of rhythms that Garrop utilizes in the A sections to represent the swift flying (see figure 7.11). The first rhythm is a quarter note plus two sixteenth notes (see figure 7.12 from measures 2-4). This rhythm produces the image of rapidly flying from one side to the other. The same rhythm also occurs at the second return of the A section in measure 145. In the last A section, that rhythmic motif recurs in measure 280.

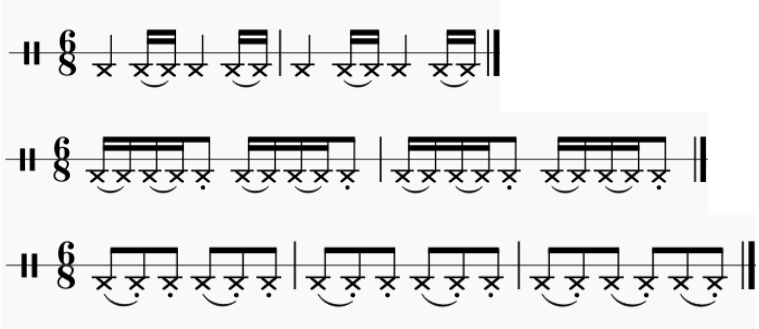


Figure 7.11 Three types of rhythm

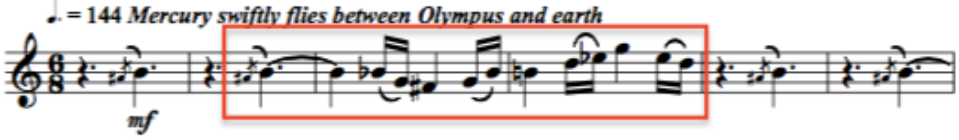


Figure 7.12 *Quicksilver*, flying motion-a, movement III, measures 1-6, saxophone part

The second variation of the rhythm is made up of four sixteenth notes plus an eighth note. This rhythm can be found in measure 131 (see figure 7.13 at measure 131). Garrop utilizes this rhythm to represent when Mercury takes flight as stated in her instructions to the performers.

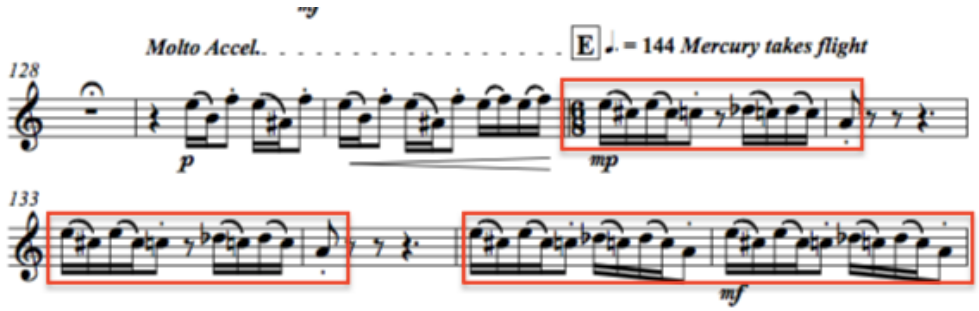


Figure 7.13 *Quicksilver*, flying motion-b, movement III, measures 128-136, saxophone part

The last variation of the rhythm is steady eighth notes with two different articulations: 1) slur two and 2) tongue one and slur two. Both articulations frequently appear following each other. Measures 19 to 21 are a good example of the third variation of the rhythm. As a listener, this articulation of dotted quarter notes in the first two measures and quarter notes in the last measure would, based on the same time signature, make the music sound like it accelerates. (see figure 7.14). Although the three A sections are slightly different, those three rhythms are the primary materials the composer uses in each section.

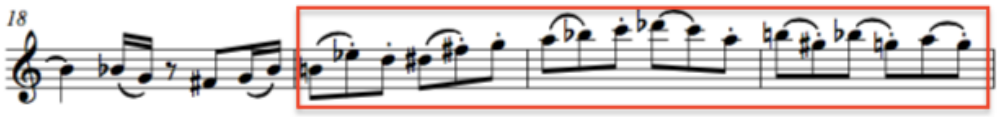


Figure 7.14 *Quicksilver*, flying motion-c, movement III, measures 18-21, saxophone part

The section B, which is from measure 58 to 130, has a completely different emotion than the A section. The background story for this section is Mercury convincing

Aeneas to leave Dido. The music sounds serious and is full of sorrow. In addition, the tempo is slightly slower, and the section is in 3/4 meter. This section only has a few instances where the melody switches back and forth between the saxophone and the band accompaniment. Thus, the role of the band is mainly to increase the color of the music and provide the harmonic progression.

Briefly speaking, the chord progression in the bass line of the accompaniment has four phrases with repeats. The first three phrases are 4 measures each, and the last is 8 measures. The saxophone enters during the second phrase in measure 78. The left hand chord is made up of the intervals of a perfect fourth, perfect fifth, major sixth, and major seventh, and sometimes those chords move in parallel directions (figure 7.15 shows the complete bass line). The composer uses these intervals and chord progressions to create a sense of uncertainty and fluctuation. In the B section, the composer informs that "*Aeneas* turns away" from Dido at letter D. Garrop states in the interview, "… everything is in the service of telling the story, whatever the story is." [57] The most important thing in her music is fully conveying the story and the image behind it through the appropriate style and sonority of the music. Therefore, she uses the same chord progression twice (although it is one octave lower the second time) to represent the image of Aeneas turning away in measures 112 to 116 and 117 to 121.

The last episode, section C (letter G) is the story of Medusa. Garrop composes this section by gradually increasing the intensity and complexity of the texture. The

[57] Interview with Garrop, (May 15th 2018).

accompaniment becomes louder and the texture grows thicker until the climax at letter I when Perseus cuts off Medusa's head. As discussed earlier, the first movement of

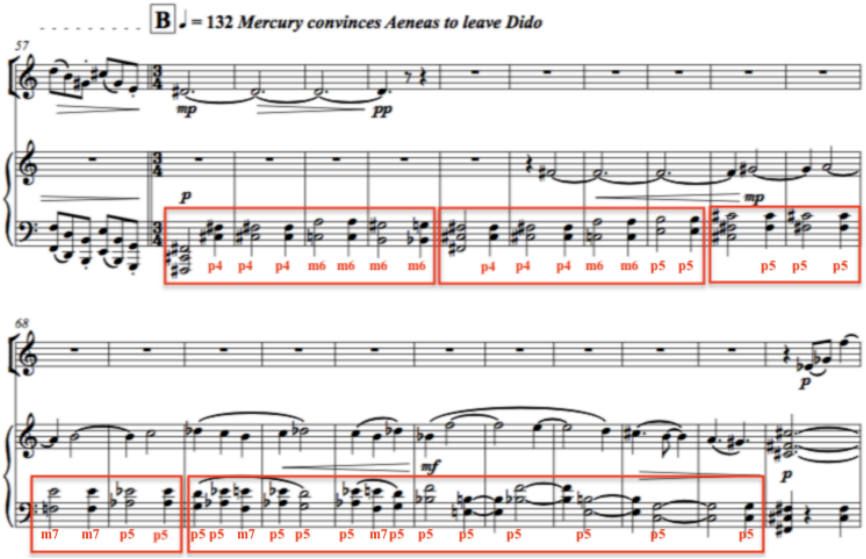


Figure 7.15 *Quicksilver*, 4+4+4+8 phrase, movement III, measures 57-78, score

Garrop's *Mythology Symphony*, "Becoming Medusa," also tells the story of Medusa. The fun part in this section is that Garrop borrows the same theme from "Becoming Medusa" to introduce the character of Medusa once more.[58] The Medusa moment starts in measures 194 to 207 and is played by the oboe (see figure 7.16). Compared to "Becoming Medusa," the main theme that represents Medusa is played by woodwind instruments. Medusa is about to be transformed in "Becoming Medusa" whereas *Quicksilver* portrays the moment she is about to be killed.[59] Although Garrop originally borrowed the theme from *Becoming Medusa*, she inserts this theme with a new harmonic progression to represent the different emotions and meanings.

[58] Interview with Garrop, (May 15th 2018).

[59] Interview with Garrop, (May 15th 2018).

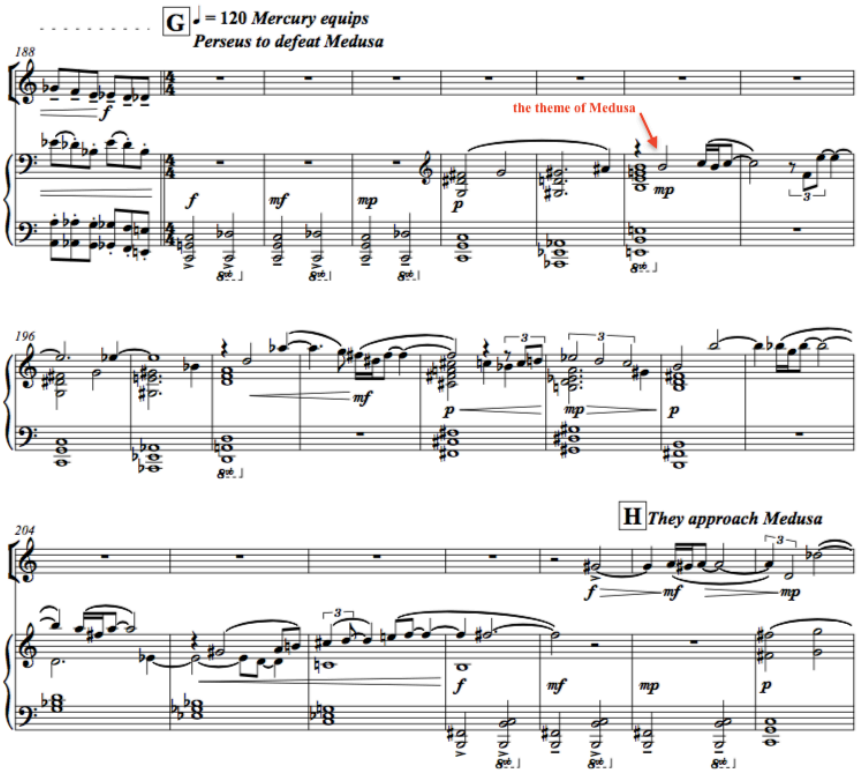


Figure 7.16 *Quicksilver*, the theme of Medusa, movement III, measures 188-210, score

In sum, this concerto is full of challenges for the saxophonist and the band. However, it draws the listener into the story that Garrop wants to tell. She cares more about how her music turns out and how her music attracts her audience: "I think one of the composition techniques I really try is to make everything as integrated as possible."[60] *Quicksilver* is one of the pieces that fully shows the storytelling aspect of her compositional style.

[60] Interview with Garrop, (May 15th 2018).

CONCLUSION

In the previous chapters, five of Stacy Garrop's saxophone works have been presented with a brief analysis and performance guide for saxophonists who would like to familiarize themselves with her music before attempting to perform it. Each work discussed in this paper includes some performance difficulties, including extended techniques. In today's saxophone world, extended techniques are relatively common in most of the solo and chamber repertoire and even in some large ensemble works. Therefore, many young saxophone players become familiar with the extended techniques because the repertoire demands it.

It is the opinion of the author that the pieces discussed can be considered as repertoire appropriate for higher undergraduate level students for the following reasons:

- First, the extended techniques required in those pieces, such as growling, can be learned without much difficulty.
- Second, those extended techniques usually appear in a short section or a few measures rather than throughout the piece.
- Third, as mentioned before, the balance in the mixture of contemporary and traditionally tonal language makes Garrop's music popular.

- Finally, Garrop's music usually uses the idea of telling a story through the music, making it inherently more accessible to the younger student and the audience alike.

Consequently, several of these pieces, such as *Fragmented Spirit* and *Tantrum*, are highly recommended for undergraduate students who are seeking to learn pieces with some extended technique.

This document also provides information regarding the availability of professional recordings of these works as a listening reference. The analysis and the performance guide sections include a discussion of various aspects of the colors, harmonies, dynamics, and possible challenges and solutions for the saxophonists. The author's desire is that this document will be used as a preparatory aid for saxophonists who are interested in performing Garrop's saxophone works.

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APPENDIX A

COMPLETE LIST OF SAXOPHONE WORKS BY STACY GARROP

1998- Fragmented Spirit (alto saxophone, piano)

2007- Pieces of Sanity (alto saxophone, piano)

2000- Tantrum (alto saxophone, piano)

2011- Stubborn as Hell (2 soprano saxophones)

2012- Flight of Icarus (saxophone quartet-SATB)

2016- Phoenix Rising (solo soprano saxophone or alto flute/flute or clarinet)

2016- Wrath (tenor saxophone, piano)

2017- Quicksilver (alto saxophone with wind ensemble)

2018- Hell Hath No Fury (saxophone quartet-SATB)

2018- Archangels (3 soprano saxophones)

2018- Rites for the Afterlife (reed quintet-ob/eh, cl, sop/alto sax, bass cl, bn)

2018- Jarba, Mare Jarba (SSAATTBB saxophones)

2018- Sueños de Flamenco (alto saxophone, acoustic guitar)

APPENDIX B

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movement I, measures 44-46, score
movement I, measures 47-73, saxophone part
movement I, measures 100-122, saxophone part

movement II, measures1-6, score
movement II, measures 22-26, score
movement II, measures 77-86, score
movement II, measures 59-64, score

movement III, measures 1-3, score
movement III, measures 63-65, score
movement III, measures 139-147, score
movement III, measures 42-50, score

Quicksilver
movement I, measures 17-29, saxophone part
movement I, measures 70-91, saxophone part
movement I, measures 163-176, score
movement I, measures 217-232, score

movement II, measures 60-69, saxophone part
movement II, measures 70-76, score
movement II, measures 74-104, score
movement II, measures 90-94, score

movement III, measures 1-6, saxophone part
movement III, measures 128-136, saxophone part
movement III, measures 18-21, saxophone part
movement III, measures 57-78, score
movement III, measures 188-210, score

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APPENDIX C

RECITAL PROGRAMS

UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

NEAL POSTMA & YI CHIA TU, *saxophone*

in

DOCTORAL RECITAL

with
Brian Bethea, Dillon Smith,
JP Davis, & Jonathan Kierspe, *saxophones*
Claudio Olivera, *piano*

Tuesday, November 16, 2016
6:00 PM • Recital Hall

Paganini Lost (2011) — Jun Nagao (b. 1964)
Claudio Olivera, piano

Doo-Dah (1975) — William Albright (1944-1998)

Brian Bethea, *alto saxophone*

Sax Sounds III: Diminishing Returns (1988) — Steven Galante (b. 1953)

Prodigal Child (2004) — John Fitz Rogers (b. 1963)

Brian Bethea, *soprano saxophone*
Jonathan Kierspe, *alto saxophone*

Love Letters (2001) — Carter Pann (b. 1972)
Arr. Neal Postma (b. 1988)

1. Prayer
2. Serenade
3. Limbo
4. Passions

Brian Bethea, *soprano saxophone*
Jonathan Kierspe, *alto saxophone*
Dillon Smith, *alto saxophone*
JP Davis, *tenor saxophone*

Mr. Postma and Ms. Tu are students of Dr. Clifford Leaman. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.

UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

YI-CHIA TU, *saxophone*

In

Doctoral Recital

With
CLAUDIO OLIVERA, *piano*

Friday, February 24, 2017
6:00 PM • Recital Hall

Fantasia (1948) — Hector Villa-Lobos (1887-1959)
- Animé
- Lent
- Trés animé, molto allegro

Flamenco (2013) — Christian Lauba (b. 1952)

Sonata (1997) — Mark Kilstofte (b. 1958)
- Prelude
- Recitative
- Variations
- Toccata

Concerto for Alto Saxophone (1941) — Paul Creston (1909-1985)
- Energetic
- Meditative
- Rhythmic

Ms. Tu is a student of Dr. Clifford Leaman. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.

UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

YI-CHIA TU, *saxophone*

in

DOCTORAL RECITAL

with Claudio Olivera, *piano*
Neal Postma, *alto saxophone*

Monday, October 2, 2017
6:00 PM • Recital Hall

Vultures (2013)	Carter Pann (b. 1972)
Tango-Etudes (1987) No.3	Astor Piazzolla (1921-1992)
Kotekan (2006) I. Norot II. Kotekan	Piet Swerts (b. 1960)
Energy Drink I (1999)	Mark Engebretson (b. 1964)
Tantrum (2000) I. Obsessive Behavior II. Lost III. Fits and Fists	Stacy Garrop (b. 1969)

Yi-Chia Tu is a student of Dr. Clifford Leaman.
This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Saxophone Performance.

UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

YI-CHIA TU, *saxophone*

in

DOCTORAL RECITAL

with
Claudio Olivera, *piano*

Tuesday, February 27, 2018
6:00 PM • Recital Hall

Lessons of the Sky (1985)	Rodney Rogers (b. 1953)
Fantasia on the Theme of Plum Blossom (2012)	Shih-Hui Chen (b. 1962)
Fantasia	
Ten Thousand Blooms	
Plum Blossoms	
Pieces of Sanity (2007)	Stacy Garrop (b. 1969)
Rage	
Despair	
Euphoria	
Possessed	
Stoic	
Trust Me (2012)	Jeff Weston (b. 1986)
Renewing the Myth (1988)	Marilyn Shrude (b. 1946)

Ms. Tu is a student of Dr. Clifford Leaman.
This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.